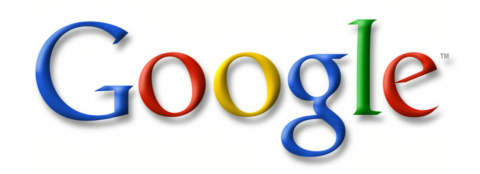



SIGILL COLL YALEN NOV PORT NOV ANGL
LUX ET VERITAS

Yale Bicentennial Publications

Presented

to

The University of Michigan

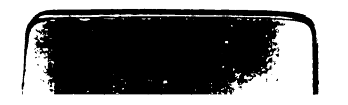
by

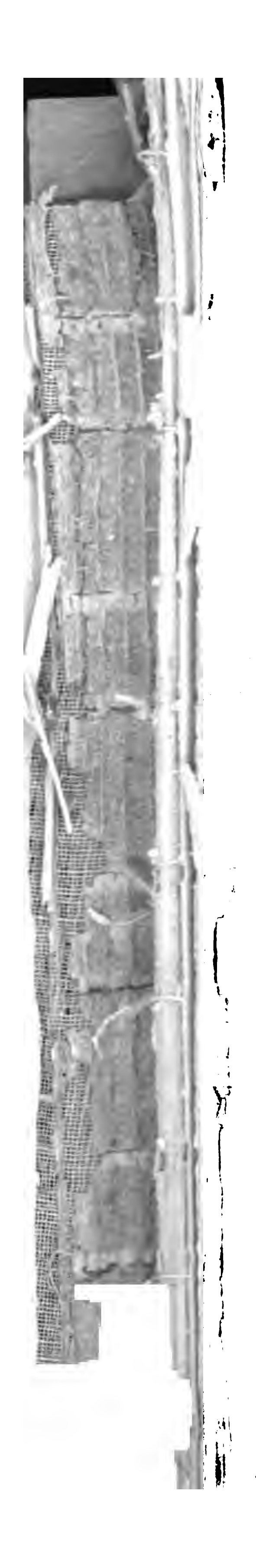
Yale University

on its

Two Hundredth Birthday

1901





Yale Bicentennial Publications

Presented

to

The University of Michigan

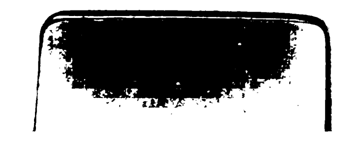
by

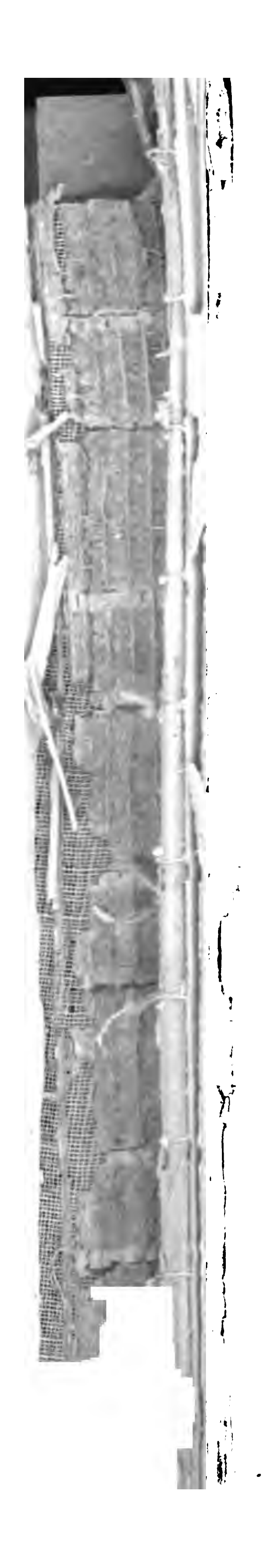
Yale University

on its

Two Hundredth Birthday

1901





Yale Bicentennial Publications

Presented

to

The University of Michigan

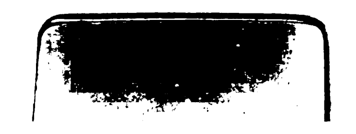
by

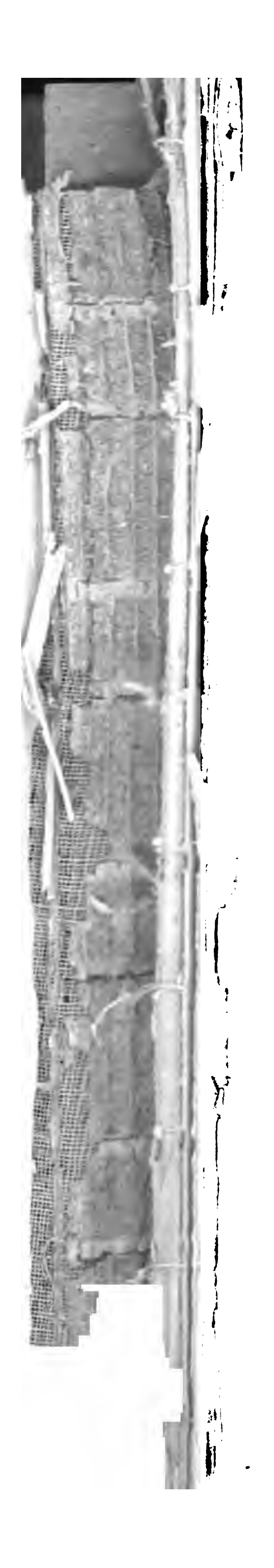
Yale University

on its

Two Hundredth Birthday

1901





Yale Bicentennial Publications

CANCIONEIRO GALLEGO-CASTELHANO

Yale Bicentennial Publications

With the approval of the President and Fellows of Yale University, a series of volumes has been prepared by a number of the Professors and Instructors, to be issued in connection with the Bicentennial Anniversary, as a partial indication of the character of the studies in which the University teachers are engaged.

This series of volumes is respectfully dedicated to

The Graduates of the University



CANCIONEIRO GALLEGO-CASTELHANO

THE EXTANT GALICIAN POEMS OF THE GALLEGO-CASTILIAN LYRIC SCHOOL
(1350–1450)

COLLECTED AND EDITED

WITH A LITERARY STUDY, NOTES, AND GLOSSARY

BY

HENRY R. LANG

Professor of Romance Philology in Yale University
Corresponding Member of the Royal Academy of Sciences of Lisbon

I

TEXT, NOTES, AND GLOSSARY

NEW YORK: CHARLES SCRIBNER'S SONS
LONDON: EDWARD ARNOLD
1902

Published, May, 1902.

UNIVERSITY PRESS · JOHN WILSON
AND SON · CAMBRIDGE, U.S.A.

Á

SUA MAGESTADE FIDELISSIMA

EL REI D. CARLOS I.

O. D. e C.

HENRY R. LANG.

É despues fallaron esta arte que mayor se llama, é el arte comun, creo, en los reynos de Galliçia é Portugal, donde non es de dubdar que el exerçiçio destas sçiençias mas que en ningunas otras regiones é provinçias de España se acostumbró; en tanto grado, que non ha mucho tiempo quaesquier deçidores é trovadores destas partes, agora fuessen castellanos, andaluçes ó de la Extremadura, todas sus obras componian en lengua gallega ó portuguesa. É aun destos es çierto rescevimos los nombres del arte, asy como maestria mayor é menor, encadenados, lexapren é mordobre.

CARTA DEL MARQUES DE SANTILLANA Á D. PEDRO, Condestable de Portugal. 1449. (*Obras*, p. 11–12.)

PREFACE

THE present work embodies a study of the transition period in Peninsular lyrics which lies between the Gallego-Portuguese school (1200–1350) and the second or Castilian-Portuguese school (1449–1521).

The Gallego-Portuguese court-lyric, whose idiom and poetic types served as the primitive instruments of lyric expression in the whole of Western Spain, reached its height under King Dionysius of Portugal (1279–1325).[1]

With the death of this poet-king, chivalric song, as the minstrel Joam of Leon complains in an affectionate dirge upon his royal patron,[2] no longer finds favor at court. Its echoes grow fainter and finally die away. In point of fact, between the middle of the fourteenth century and the second half of the fifteenth, Portugal descends to her literary nadir. No specimens of artistic poetry from this period have come down to us in Portuguese documents.[3] Not that poetic activity ceased entirely. Such a supposition, improbable in itself, would be sufficiently discredited by the rich efflorescence of the second court-lyric, many traits of which are distinctly a continuation of the older tradition. But the songs still occasionally produced in obedience to a waning ideal were indifferently regarded by a society given over to the new spirit of discovery and conquest. It was natural, therefore, that they should not have been preserved. It was natural also that the slow assimilation of the new literary ideals coming from Castile and Italy should be attended by a certain stifling of poetic inspiration.

[1] Cf. Menendez y Pelayo, *Antologia* III p. V ff.; Mrs. C. M. de Vasconcellos, *Grundriss* II[2] p. 167 ff.; Lang, *Denis* p. XX ff.

[2] *CV.* 708.

[3] Cf. Mrs. C. M. de Vasconcellos, *l. c.* p. 231.

In Castile, however, the Galician muse still had her votar Alphonse XI (1312–1350), at whose court some of the l Portuguese troubadours — such as Don Affonso Sanches a Don Pedro Affonso, both sons of King Dionysius — fou refuge, continued himself to sing in the inherited mann But, significantly enough, the language of the one song his that is preserved to us,[1] appears to have been intended Castilian, not as Gallego-Portuguese.[2] And about the sar time (previous to 1337), Castilian is used for lyric forms l such a master of style as Juan Ruiz, the Chaucer of Spai Thus a new departure is clearly announced. Castilian h ripened into a lyric instrument, and henceforth the Galleg Portuguese or, as we may now term it, the Gallego-Castilia court-lyric is cultivated both in Galician and in Castilian, bu with an increasing predominance of the latter idiom.

It is this Gallego-Castilian court-lyric, and especially it compositions in the Galician idiom, which constitute th basis of study in the present work. The productions of thi school, as well as those of the other contemporary poeti schools of Spain, are preserved in the *cancioneros* or song collections compiled in Spain in the fifteenth and, in a fev cases, in the sixteenth century.

In entire harmony with that unity of literary interests s characteristic of Spanish society at this time, not one of th *cancioneros* of the fifteenth century consists exclusively o verse written in only one of the three poetic idioms of th Peninsula. The Galician poems are therefore not containec in any one collection by themselves, but are interspersed together with Catalan-Aragonese compositions, in the mor and more predominating Castilian texts.[3] Owing to thi manner of their preservation, their identity could not bu greatly suffer. The compilers and transcribers of the *cancioneros*, not familiar with Galician, would naturally allov

[1] *CV.* 209.

[2] This is also the opinion of Menendez y Pelayo (*Antologia* III p. XLIII and of Mrs. C. M. de Vasconcellos (*l. c.*, p. 181). — Nearly a century befor Alphonse X had ventured upon writing a love-song in Castilian (*CCB.* 454).

[3] Cf. Mrs. C. M. de Vasconcellos in *Grundriss* II[2] p. 235.

Castilian forms to slip into their copy, or even transfer the Galician texts into their own dialect. And up to the present time, modern editors have done little to lift the veil from these waifs and strays of the Galician muse. The study of the transition period in question must therefore begin with sifting, from the large body of verse now accessible, all those poems which in one way or another still betray the fact that they were originally written in Galician, and with divesting them of their Castilian disguise, so that they may properly serve to establish the continuity of literary tradition in Portugal between the first and the second periods of court-lyric.

A critical list of such Galician texts occurring in Spanish *cancioneros* was published in 1893 by Mrs. C. M. de Vasconcellos,[1] to whose investigations every student of the literary history of the Spanish peninsula is indebted. With the aid of that list, and on the basis of independent research, I have made an attempt to collect the Galician songs now extant, and to restore their text, as far as possible, to its original form. The result of this attempt is now offered in the present first volume of the *Cancioneiro Gallego-Castelhano.* In the second volume the literary and linguistic study of this poetry will be undertaken, and a comparison instituted between it and the related literatures in regard to its subject-matter, style, and metrical forms.[2]

It is scarcely necessary to say that this collection does not claim to be final. More than one poem may have escaped my attention, or may have been excluded by an error of judgment. On the other hand, some of the pieces admitted may not be thought entitled to their place, such as LXIV and LXV, in view of their date and strophic form, which seem to point to an affinity with the second Portuguese court-lyric rather than with our school; or, again, LXVIII which may be claimed for Aragonese.

[1] In the excellent history of Portuguese Literature contained in *Grundriss* II[2] (p. 241-2).

[2] A few references in the Notes of the present volume to the Introduction, date from the time when it was expected that the whole work could be published in one volume.

The text is based upon an examination of all the evidenc of the printed and MS. collections available. For the reac ings of *O* and of the *Cancionero Musical*, the printed copie had to be relied upon; the other texts rest upon copies o MSS. which I owe to the kindness of Professor Ramo Menendez Pidal. The authors have been arranged, as nearl as possible, in chronological order. Authors whose time i doubtful, and anonymous compositions, are placed at the enc of the collection.

A detailed account of the principles followed in selectin and restoring the texts will be given in connection with th study of the Galician idiom in the second volume. For th present a few general indications must suffice.

In determining whether or not a given poem was Gali cian, the rhyme was appealed to as the decisive criterion Pieces containing Galician forms were admitted only whe the rhyme agreed with their translation into that idiom. I applying this criterion one must, however, bear in mind tha the literary dialect of Galicia, since its use by Alphonse X i the thirteenth century in the *Cantigas de Santa Maria*, had made considerable progress, such as, for instance, in assimi lating Leonese and other Hispanic forms; and that, furthe more, it was handled somewhat freely by the Castilian poet who less and less frequently resorted to its use. It is we to remember also that owing to the liberties taken by poe and scribe, we have sometimes to deal with hybrid texts th original form of which it is difficult to ascertain.[1] In resto ing the original text I have striven to use, as far as possibl purely Galician forms consistent with the language as re vealed in contemporary and earlier documents. It is obviou that more than one individual or dialectal trait was obliter ated in the Castilian version of our texts. To cite only on example, we cannot now tell whether in a given case the Cas tilian *mostró-me* was put in place of *mostrou-me* or *mostrô-m* (Cf. *feri-vos* for *feriu-vos* LXXII). For this reason, th

[1] Cf. e. g. the instructive article by Mrs. C. M. de Vasconcellos on th composition ascribed to Lope de Moros, in *Revista lusit.* VII p. 1–34.

uniformity of linguistic usage observable in our *Cancioneiro* is inevitably somewhat artificial. That a uniform orthography has been adopted, will, it is hoped, meet with approval. The collections from which the text of a given poem was obtained are named at its head.[1] With the aid of these references, and the full citation of *variae lectiones*, the reader will be enabled to follow the work of the editor to a certain degree.

The Notes and the Glossary are offered in the hope that they may contribute in a measure to the understanding of literary documents which thus far have received little attention. In regard to the life or time of authors not well known, I have collected, and stated as briefly as possible, what facts I could find; in the case of other authors, I have limited myself to referring to the works wherein they are discussed.

One word as to the literary value of these poems. The warmer colors of the Old Portuguese lyric are no longer reflected by its afterglow. We miss especially the *cantigas d'amigo*, those maiden-songs of charming simplicity of form and feeling which had lent so rich a note to the earlier art. In the didactic atmosphere of Castile in which this poetic movement continued, its more formal and less interesting traits, the rhyme-artifice, the conventional phrase and the like became more pronounced. The poems here presented will therefore not be spared the reproach, usually addressed to the medieval court-lyric, that they are artificial and uninspired; that the love-songs have little to do with real love; that even they are somewhat touched by the palsy of scholasticism which affects most of the verse of this time. True as this criticism doubtless is on the whole, it should not be allowed to blind us, as it often does, to the high claim which this art has upon our interest. If it does not afford us so much æsthetic enjoyment as we rightly expect to find in the highest poetry, it has certainly the merit of revealing to us a society which sought pre-eminently in its poetry the ideal

[1] The abbreviations are explained in the alphabetical list of *cancioneros* and other documents frequently quoted.

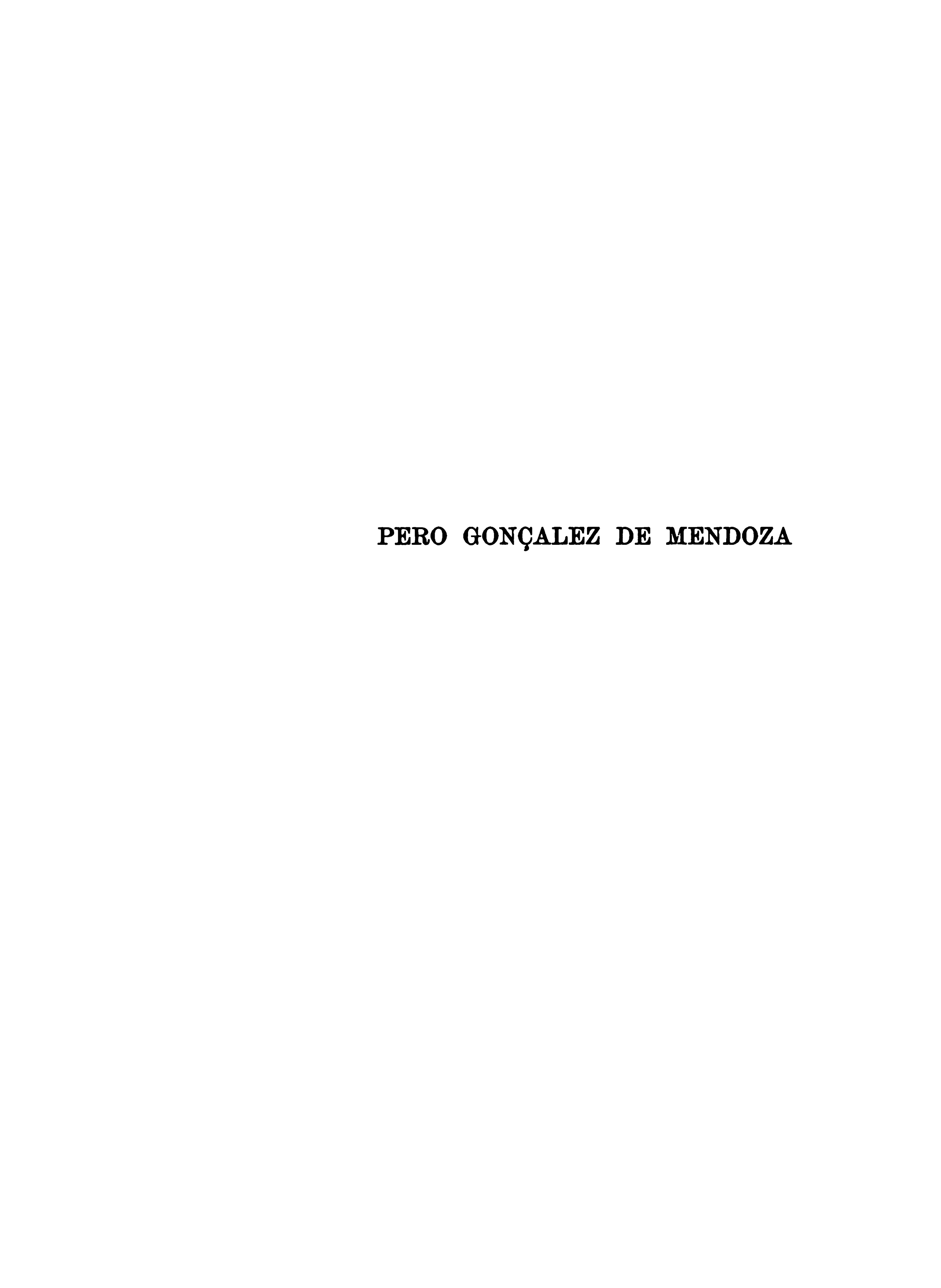
world in which it might forget the cares and sorrows of l And if the conceits so constantly recurring in this ve strike us moderns, who are the heirs of all the ages, hackneyed and monotonous, we must remember that for t men of that age they still had, to a large extent, the cha of novelty and freshness. Least of all, however, should forget that in the lyric forms elaborated by the Galleg Castilian school, we have before us an essential factor in t genesis of the new lyric style of the Peninsula which mak its appearance in the very earliest works of the second Port guese court-poetry and has persisted to the present day.

In conclusion, I take pleasure in acknowledging my gre indebtedness to my learned friend, Mrs. Carolina Michaë de Vasconcellos, of Porto, for much valuable aid and cri cism; and in expressing my gratitude to Professor Ram Menendez Pidal, of Madrid, who had the kindness to co and collate for me several indispensable MSS. texts.

H. R. LAN

YALE UNIVERSITY, March 1902.

INDEX OF FIRST LINES



PERO GONÇALEZ DE MENDOZA

Aqui se comiençan las cantigas e desires muy graçiosos é bien fechos que fiso é ordenó en su tienpo el honrrado é novle cavallero Pero Gonçales de Mendoça, padre del almirante Don Diego Furtado, é primeramente se comiençan las cantigas qu' él fiso por amor é loores de una gentil donçella que mucho amava, por amor de la qual dis que mandó faser el monesterio de Santa Clara de Guadalfajara do se metyó monja.

I

O (CB. no. 251a).

Ai sennora, mui comprida
de bondad'e de proeza!
Pois do mundo é partida
a vossa mui gran nobreza,
loando a vossa alteza,
a qual servo mui de grado,
morrerei desamparado
con pesar e con tristeza.

Quando eu o lugar vejo
onde vivedes, sennora,
con pesar e con desejo
e con gran mazela chora
o meu coraçon, [e] adora
a orden du vos morades.
Pero me desamparades
por vosso morrei agora.

II

O (CB. no. 251[b]).

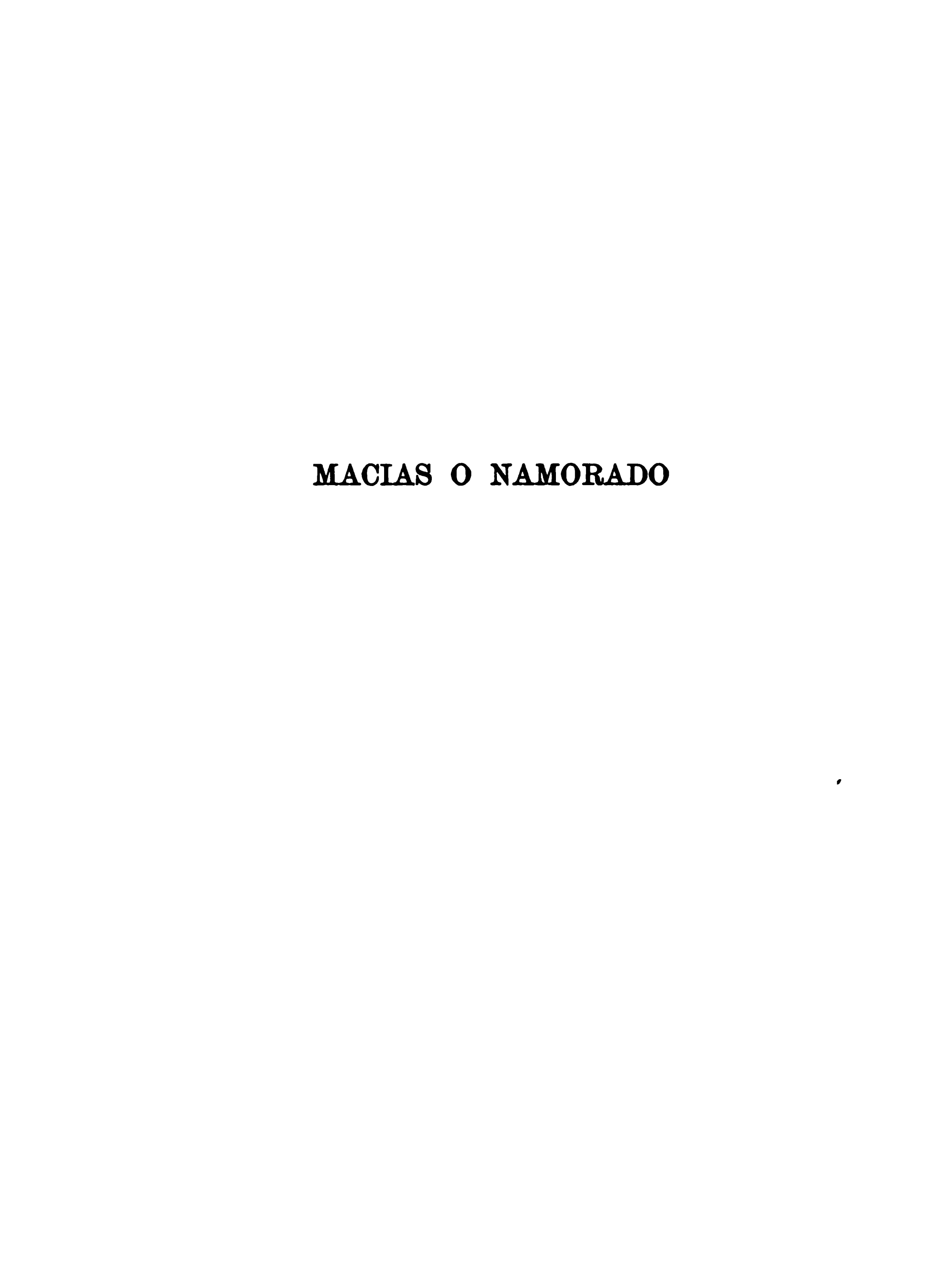
Por Deus, sennora, [e] non me matedes!
que en minna morte non gannaredes.

Mui sen enfinta e mui sen desden
vos amei sempre mais que a outra ren,
e se me matades por vos querer ben,
a quen vos desama, que lle faredes?

Serví-vos sempre a guis de leal,
por vos sofrendo cuitas e gran mal;
vos non sejades tan descomunal,
pois a mi en vosso poder teedes.

Quando alongado de vos eu sejo,
matar-me quere o vosso desejo;
e des i moiro por vos, [meu] espejo,
[a]tan adonada me parecedes!

Quando aa fala vos me chamastes,
de todo engano me segurastes.
Teede, sennora, o que jurastes,
se non, de mi gran pecado av[e]redes.



MACIAS O NAMORADO

III

O (CB. no. 306); H (Ochoa, p. 508) ; X^1 fol. 137.

Cantiga de Macias para su amiga.

Cativo! de mia tristura
ja todos prenden espanto
e preguntan que ventura
é que m'atormenta tanto
que non sei no mundo amigo
a quen mais de meu quebranto
diga d'esto que vos digo:
Quen ben see, nunca devia
al pensar, que faz folia.

Cuidei sobir en alteza
por cobrar mayor estado,
e caí en tal pobreza
que moiro desamparado.
Con pesar e con desejo
ben vos direi, mal-fadado,
o que ouço ben e vejo:
Cando o louco cree mais alto
sobir, prende mayor salto.

Pero que provei sandece,
por que me dev'a pesar,
minna loucura assi crece
que moiro por én trobar.

Pero mais non averei
se non ver e desejar,
e por én assi direi:
Quen en carcer sol viver,
en carcer deseja morrer.

Minna ventura en demanda
me poso atan dultada,
que meu coraçon me manda
que seja sempre negada.
Pero mais non saberán
de minna coita lazerada,
e por én assi dirán:
Can ravioso é cousa brava,
de seu sennor sei que trava.

IV

O (CB. no. 307); T (Gall. I. p. 531); X[1], fol. 137 v.; L, fol. 418.

Cantiga de Macias para su amiga.

Ai sennora, en quen fiança
ei por certo sen dultança,
tu non ajas por vengança
mia tristura.

Non por meu merecimento
que a ti o manda,
mas por ta mercee comprida
doe-te do perdimento
en que anda
mia ventura e mia vida.
Faz que non seja perdida
en ti minna esperança,
e tu farás boa estança
e mesura.

Non sei lugar atan forte
que me defenda
de la ta mui gran beldade.
En ti tenno eu a morte
sen contenda,
se me non val ta bondade.
E por que esto é verdade,
ai Amor! en renembrança
en meu cor tenno ta lança
d'amargura.

Aquesta lança sen falla,
ai coitado!
non me a deron do muro,
nen a prix eu en batalla,
mal-pecado!
mas viindo a teu seguro,
Amor falso e perjuro,
me ferío, e sen tardança;
e foi tal a mia andança
sen ventura.

A ti adoro agora,
e todavia
de puro leal talente.
Nembre-te de mi, sennora,
por cortesia,
e sempre te venna en mente,
e non leixes teu servente
perder[-se] por olvidança,
pois que toda mia nembrança
é ta figura.

V

O (CB. no. 308).

Esta cantiga fiso Maçias contra el Amor, enpero algunos trobadores disen que la fiso contra el Rrey don Pedro.

Amor cruel e brioso,
mal aja a ta alteza,
pois non fazes igualeza,
seendo tal poderoso.

Abaixou-me mia ventura
non por meu merecimento,
e por ende a ventura
poso-me en gran tormento.
Amor, por teu falimento
e por la ta gran crueza
meu coraçon con tristeza
é posto en pensamento.

Rei es tu sobre los reis,
coroado emperador;
du te praze van tas leis,
todos án de ti pavor.
E pois es [a]tal sennor,
non fazes comunaleza;
se entendes que é proeza,
non soo ende julgador.

So la ta cruel espada
todo om'é en omildança,
toda dona mesurada
en ti deve aver fiança.

Con la ta briosa lança
enxalças toda vileza
e abaixas a nobreza
de quen en ti ouvo fiança.

Ves, Amor, por que o digo:
Sei que es cruel e forte,
adversario ou eemigo,
desamador de ta corte.
Ao vil deitas en tal sorte
que por prez lle dás vileza;
quen te serve en gentileza,
por galardon lle dás morte.

VI

O (CB. no. 310); T (Gall. I p. 531).

Esta cantiga fiso é ordenó el dicho Maçias, quexandose de sos travajos.

Provei de buscar mesura
u mesura non falece,
e por mengua de ventura
ouveron-me o a sandece.
Por ende direi des i,
con cuidado que me crece,
un trebello, e diz assi:
Anda meu coraçon
mui trist', e con razon.

Meus ollos tal fermosura
foron ver por que perece
meu coraçon con tristura,
e Amor non me guarece

nen me pon [a]tal consello
por que eu prenda ledece.
Por én digo este trebello:
  Ben pode Deus fazer
tras gran pesar prazer.

  Estes trebellos cantei
con coita desd'aquel dia
que mesura demandei
e eu vi que falecia.
Mesura morrei chamando
e dizendo a gran porfia
tal trebello sospirando:
  Meus ollos morte son
de vos, meu coraçon.

  Pois mesura non achei
u falecer non soía,
mesura log'olvidei
e canto prazer avia.
Con pesar que tenno migo
e tristeza todavia
aqueste trebello digo:
  Bon Deus, a mi faz ver
por gran pesar prazer.

VII

X[1] (fol. 105, publ. in CB. p. 679) ; M (CSt. p. 190) ; V (Mussafia p. 104).

Dezir Maçias.

  Pois me faleceu ventura
en o tempo de prazer,
non espero aver folgura
mas por sempre entristecer.

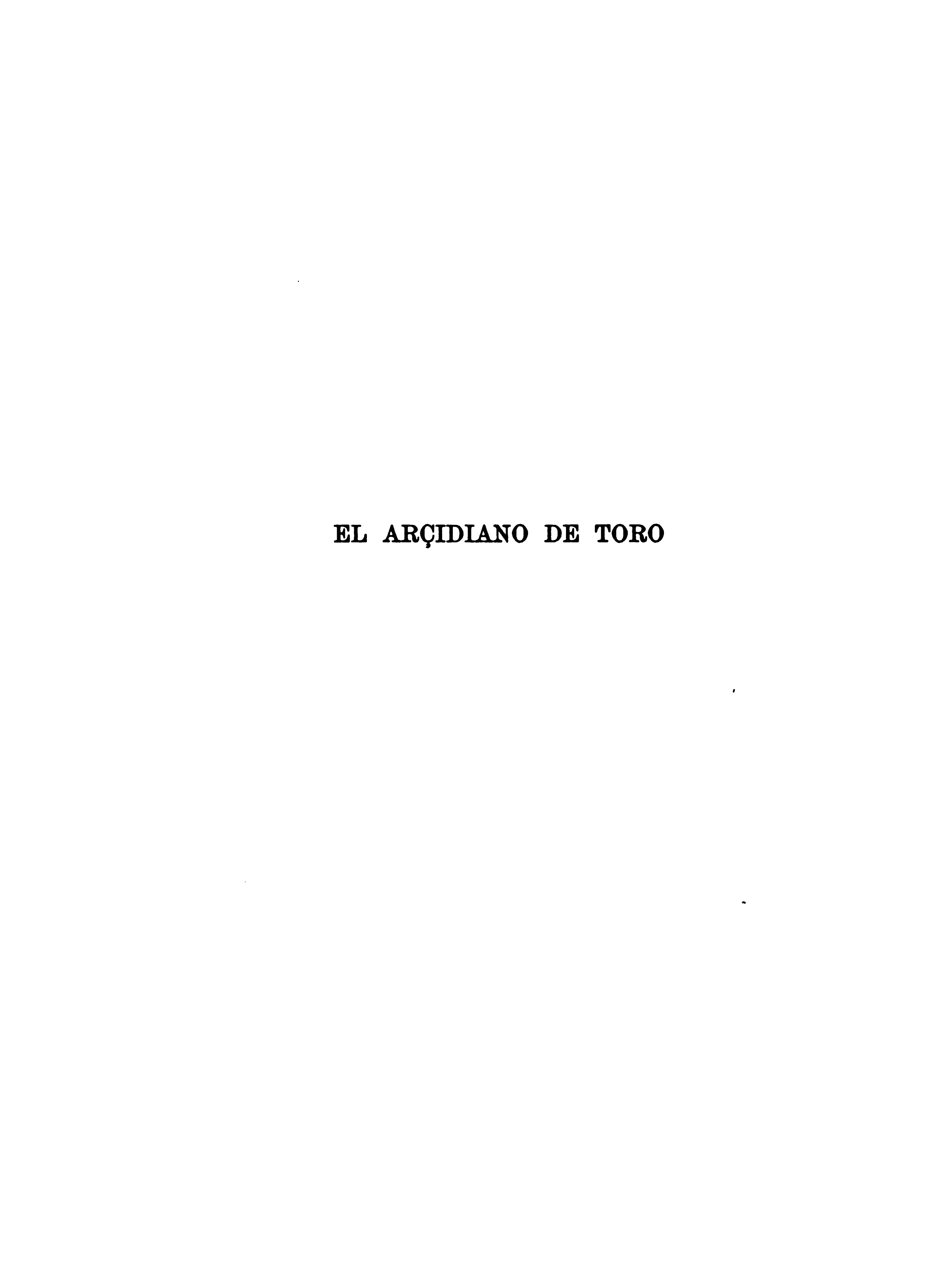
Turmentado e con tristura
chamarei ora por mi:
Deus meus, eli, eli,
eli lama sabac thani.

Quen mias cuitas entendesse
e meu pesar e quebranto,
e de mi s'adolecesse,
comigo faria pranto;
quanto mais se ben soubesse
o gran ben que eu perdí:
Deus meus, eli, eli,
eli lama sabac thani.

VIII

X[1] (fol. 37, publ. in Rios, M. de S. p. 404); M (CSt. p. 47);
H (Ochoa, p. 514).

Pois prazer non posso aver
a meu querer e de grado,
mais val morrer que non ver
meu ben perder, oh coitado!



EL ARÇIDIANO DE TORO

IX

O (CB. no. 311).

Cantiga del Arçydiano de Toro.

Por Deus! mesura,
ai, mui gentil criatura!
Doe-te da mia vida
que passo mui desmaida
pensando en ta figura.

Desd'aquel dia,
sennora, en que te vi,
e que fui preso por ti,
ja mais non ouve alegria.
Doe-te de mi
por la ta gran cortesia;
non me leixes todavia
viver en tal amargura.

Por ta sembrança
á-me conquiso tristeza,
e vivo en tal escureza,
que de ben non ei fiança.
Farias proeza
se tu desses alegrança
a mi que sol en esperança
vivo de longa tristura.

Atan cuitado
soo e assi peresco
que non soo ja nen paresco
quen soía, mal-pecado!

Pero [a]gradesco
a Deus por que o teu cuidado
me trax tan aficado
que de outra ren non ei cura.

[A]tan peleja
o meu coraçon sobejo
que a mia morte desejo
e de mi non sei que seja;
nen sei consejo
ao mal que me guerreia,
que de pesares m'acarreia,
que me nunca dan folgura.

X

O (CB. no. 312).

Esta cantiga es del dicho Arçidiano de Toro.

O mui forte pensamento
que pensa meu coraçon,
muda a mia entençon
entender meu falimento;
que vejo apartamento
apartado do que ei.
Desejo e desejarei,
desejando acorrimento,

Acorrimento e mesura
mesurada, se quisesse
ser ventura e partisse
de mi aquesta tristura,
e ouvesse de mi cura
e curasse do que ei
Desejo e desejarei
desejando aver folgura,

Folgura que ja perece,
que perecer non devia,
sabendo a quen servia
e por ben servir me crece.
Partimento de lidece
con gran coita do que ei,
desejo e desejarei,
desejando me falece.

XI

O (CB. no. 313).

Esta cantiga fiso é ordenó el dicho Arçidiano de Toro á su sseñora.

De quen cuido e cuidei
aver ben se cobraria
prazer do que desejei
sol un dia.

Sol un dia de cuidar
meu coraçon non se parte,
desejando o lugar
u non posso aver parte,
por que soo en outra parte
apartado de quen sei.
En aquesto cuidarei
Se veria.

Se veria minna cuita
en algun tempo partida,
onde d'ela sofro muita
ja en aquesta partida,
pensando en minna partida,
cando será ou du ei
meu cor, eu non direi
quen seria.

Quen seria que sobejo
meu coraçon atormenta,
e o corpo con desejo
sofrio e sofre tormenta.
Cando eu fui en tormenta
de amor, nunca cessei
de loar a quen loei
todavia.

XII

O (CB. no. 314); L, fol. 464.

Esta cantiga fiso é ordenó el dicho Arçidiano de Toro al tiempo de su fynamiento.

A Deus, Amor, a Deus, el Rei,
que eu ben serví;
a Deus, la Reinna a quen loei
e obedecí.

Ja mais de mi non oirán
Amor loar,
nen amadores me verán
muller amar.
A Deus, donas de bon lugar,
que eu quero morir;
de vos me venno despedir
pois qu'é assí.

A Deus, donzelas fermosas,
que tempo é
de me partir d'estas cousas
por boa fé;
ca vejo parecer por que
faço razon,
de nunca meu coraçon
partir de mi.

A Deus, cantos ben amaron
e amarán,
a Deus, cantos ben falaron
e falarán;
a Deus, cantos ben servirán
de bon talen;
que eu non quero servir ninguen
por canto vi.

A Deus, amigos sennores
que muito amei;
a Deus, os trobadores
con quen trobei;
que ja non digo nen direi
nen mal nen ben;
que outro caminno me conven
tomar d'aqui.

A Deus, mundo enganador,
que eu ja me vou
para Deus, nosso Sennor,
que me chamou;
e ir-me-ei u m'el mandou
sen mais tardar,
que non me conven morar
ja mais en ti.

XIII

O (CB. no. 315).

Des[f]echa desta cantiga del dicho Arçidiano.

Ora me conven este mundo leixar
pois que sofro coitas e mui[to pesar].

Aa mais fermosa de quantas eu vi
amei-a mui forte por gran mal de mi,
e non sei por que faleceu-me assi.

Mui pouco de tempo durou meu prazer
e maldito seja quen me o fez perder!
Ai, a mia sennora de bon parecer!
Con la vossa graça me vou desterrar.

XIV

O (CB. no. 316).

Este testamento fiso é ordenó el dicho Arçidiano de Toro, ante que fynase.

Pois que me vejo a morte chegado,
meus boos amigos, en esta sazon,
por tanto eu faço, se Deus me perdon,
o meu testamento assi ordenado;
e seja a serviço e onra de Deus,
Padre e Sennor, e dos Santos seus:
E primeiramente renego do pecado.

Eu mando logo a nosso Sennor
aquesta minna alma cando se partir'
d'esta maa carne con que de servir
usei eu sempre mui ben pecador;
e des i rogo a Santa Maria
que ela que seja de not'e de dia
a seu bon fillo por mi rogador.

Mando a minna carne cativa, cuitada
dar aa terra onde se despenda,
por que i faça algũa emenda
do tempo que fui a Deus mui errada;
e a el demandando mui de coraçon
que nunca seja por esta razon
en o inferno minn'alma lançada.

Pois que tan caramente a comprou,
como sabedes todos os cristãos,
por ende a ponno en as sas mãos

que a defenda, pois que a i criou,
do feo pecado, eemigo mortal,
que a non lance no fogo infernal.
Meu bon sennor, por esso cha dou.

O meu coraçon mui leal outrossi,
mando, amigos, se veja prazer,
aa mui linda e de gran poder,
minna sennora que por meu mal vi.
Pois que en a vida, amigos, foi seu,
seja en a morte, assi mando eu,
pois qu'esta morte d'ela recebi.

Mando o meu mui lindo cantar
a Pedro de Valcacer, o bon meu primo,
e aquesta manda, segun que afirmo,
mando que vala en todo lugar.
E mando a minna gran sabrosia
aos sensabores que son gente fria,
que al non lles devo con razon mandar:

Mando des i o meu ardimento
todo a Rui Lopes, aquel de Aguilar,
que o non possan ja mais embargar
nunca depois de meu finamento;
e meu cavalgar mando certamente
a Diego Flores, outro meu parente;
en esto non aja outro mudamento.

Mando meus ollos con toda sa vista
a un judeu cego de Valladolide;
e mando a Gil Peires, el de Ataide,
as minnas pernas sen outra conquista;
e mando a minna muita louçainna
[a] Alfonso Gonçales, mayordomo da Reinna,
por que se calce mellor e se vista.

A minna boa arte de lindo trobar
mando a Lope de Porto Carreiro,
meu boo amigo, leal, verdadeiro,
por que sab[e]rá d'ela mui ben usar.
E meus cabelos mando todavia
a meu amigo Joan Sanches Mexia,
que eu non los posso mellor empregar.

Mando aos porteiros del mui alto Rei
a minna vergonça para demandar,
e mando eu logo sen mais de tardar
a mui gran lidece, que eu sempre ei,
a Diego d'Oviedo, seu camareiro,
con que seja ledo e mui prazenteiro,
por que me sempre d'el muito paguei.

Con todo esto que ei acordado
mando meu talle dar a Joan Dora[n]tes,
por que o corpo, segun que de antes,
o traga ligeiro e ben riçado;
e mando os pes que ei ociosos
por que os seus son ja tan gotosos,
que ja non os pode mudar o cuitado.

As minnas mãos leixo sen contenda
a Pero Suares, o bon saltador,
que as el traga por lo meu amor,
por que con elas mui ben se defenda.
Que ja eu moiro: Agora catade,
os meus amigos, por dizer verdade,
e des oge mais quen pode entender:

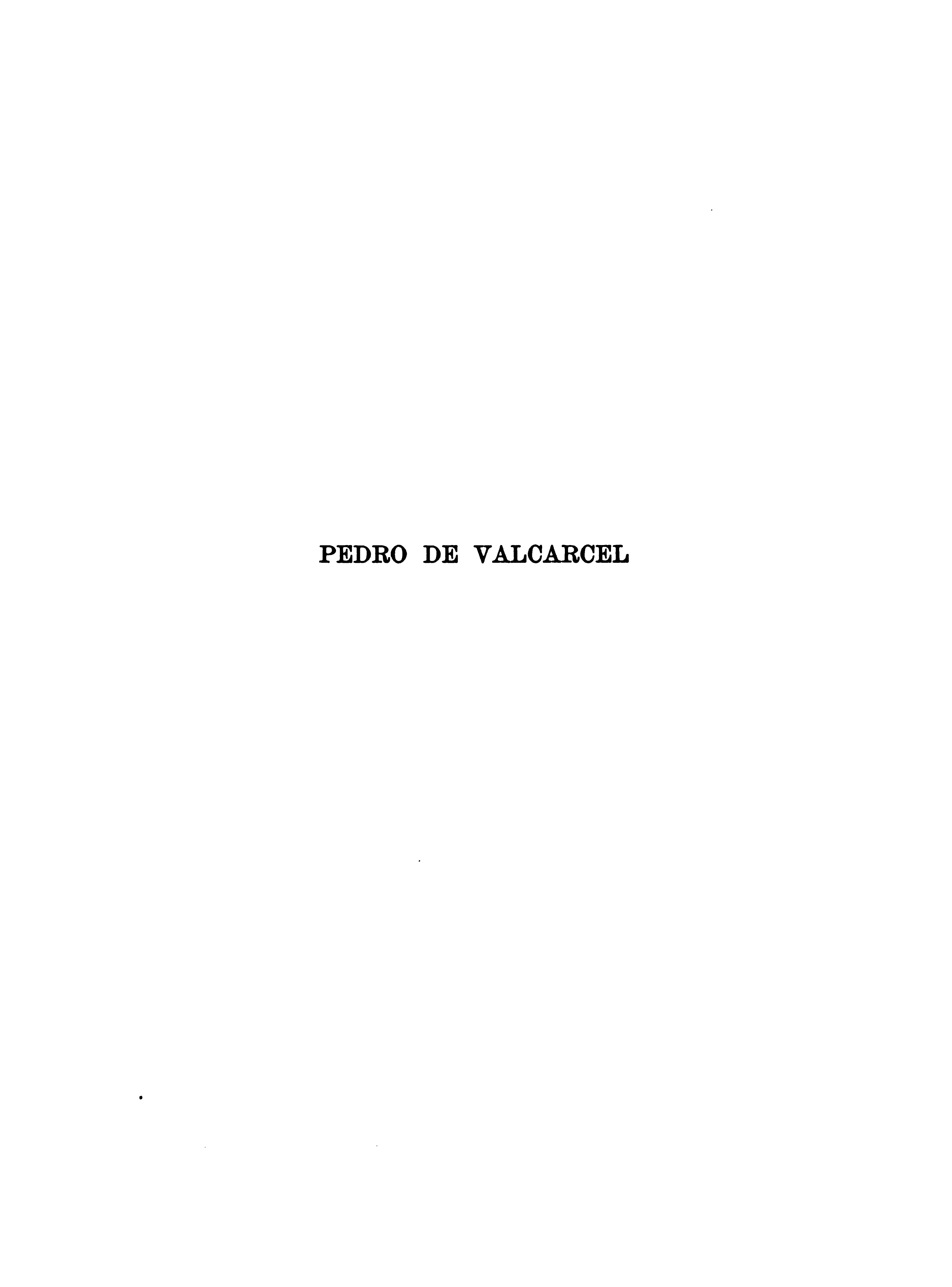
Pero algũas cousas de aqui non van,
mando as dar a quen son ligados,
por que un dia sequer os cuitados
ajan e agora do que mester án;

e de outras algũas se non me nembraren,
des que eu morrei, os que as acharen
den-las se quiseren du mais comprirán.

E seja ben certa a que me matou
que fezo crueza e mui gran pecado,
o cal todavia lle será contado
des que souberen ben como passou;
ca eu foi morto a gran senrazon,
e dirán-lle todos que fez traiçon
matar a un ome que nunca lle errou.

Non lle errei, segun que entendo,
pero que me faz a morte chegar,
se non por que [eu] a quero amar,
por que agora a morte atendo.
E pois que moiro por aqueste feito
tan sen razon e tan sen dereito,
d'oi mais minna alma, Deus, te comendo.

Leixo d'estas mandas por meus compridores
a Gonçalo Rodrigues, aquel de Sousa,
e a Fernan Rodrigues, por que toda cousa
que ajan de aver alguns pecadores,
des que eu morrei lles seja outorgada
a cada qual d' eles segun foi mandada,
todo por mãos de aquestes tutores.



PEDRO DE VALCARCEL

XV

L. fol. 474.

Dezir de Pedro de Valcarcel.

Se dos ollos vejo
que[n] me fai nemiga,
conven que lle diga
meu desejo.

Aventurar-m'ei
en algũa ora,
e irei u sei
que ela mora,
e direi: Sennora,
a vossa beldade
me faz por verdade
mal sobejo.

E des que ll'eu dixer'
todo [o] meu mal,
mate-me se quer,
que non m'én cal;
que a mi mais me val
morrer ajuntado
que vever penado
alen Tejo.

E por aventura
enojar-se-á
de aquesta tristura
que a mi dá,
ou me tomará
por seu servidor;
e se assi for',
ben preitejo.

GARCI FERRANDES, DE GERENA

Aqui se comiençan las cantigas e desires que fiso é ordenó en su tienpo Garci Ferrandes de Jerena, el qual por sus pecados é grand desaventura enamorose de una juglara que avia sido mora, pensando que ella tenia mucho tesoro é otro sy porque era muger vistosa, pediola por muger al Rey, é diogela; pero despues falló que non tenia nada.

XVI

O (CB. no. 555).

Esta cantiga fiso el dicho Garci Ferrandes quexando se de la privança que perdió del Rrey é por el engaño del casamiento de su muger.

Por leal servir, cuitado!
eu sempre servirei,
soo conquisto a salva fé
e aa morte condenado.
De cuidado
ja me non conven partir,
pois que non posso encobrir
minnas coitas, mal-pecado!

Por ende non ousaria
minna coita eu dezer,
que ela á tan gran poder
que me o defenderia.
Gran folia
me será certo sen par
en cuidar contra cuidar;
por gran mal de mi seria.

Du cuídei enriquintar
fui, cuitado! empobrecer;
vivo e desejo morrer.
Inda non ouso falar
nen pensar
en trocar [lo mal por ben]
pois que non posso por én
minna gran cuita olvidar.

O mui alto sen por-que
mostrou-me por sí contenda;
atal ei minna vivenda
que non sei dizer cal é;
ca pensei
en trocar como leal,
atendendo por ben mal;
minnas cuitas non direi.

XVII

O (CB. no. 556, and no. 40).

Esta cantiga fiso el dicho Garci Ferrandes despues de la batalla de Aljubarrota por la entençion d'aquel su feo é mal casamiento.

Por ũa floresta estranna
indo trist' e mui pensoso,
oí un grito pavoroso,
voz aguda con gran sanna.
"Montanna,"
ia esta voz dizendo,
"ora a Deus te encomendo,
que non curo mais de Espanna."

De la voz fui espantado
e mirei con gran pavor,
e vi que era o Amor
que se chamava cuitado.

De grado
o seu gran pranto fazia:
segund' entendí, dezia:
"Alto prez vejo abaixado."

Des que vi que se queixava,
por saber de sa querela,
preguntei a ũa donzela
que por la floresta andava;
falava:
"Ai donzela sen prazer!
a mi praza-vos dizer
por que Amor tan triste estava?"

"Amigo, saber devedes
que Amor vive en mazela
e se vai ja de Castela,
e nunca, mentre vivedes,
sab[e]redes
onde faze sa morada,
por ũa que foi loada,
de quen ja posfaçaredes.

XVIII

O (CB. no. 557).

Esta cantiga fiso el dicho Garçi Ferrandes por manera de desfecha de la otra.

De la montanna, montanna,
de la montanna partia
o Amor e sa companna,
maldizendo todavia
a bondad'e cortesia.
De la montanna partia
o Amor e sa companna.

De la montanna espaçosa
ao partir de aquesta gente,
ũa que chamavan rosa
maldizendo de talente.
Tal nomear non ousaria.
De la montanna partia
o Amor e sa companna.

Vi fazer esquivo pranto
e guayas mui dolorosas,
con dolor fillar quebranto
aas donzelas cuitosas,
dizendo: "Que negro dia!"
De la montanna partia
o Amor e sa companna.

Dolorosas vozes davan
as que de aqui partian;
ũas donzelas choravan,
outras gran pranto fazian,
chamando: Que negra via!
De la montanna partia
o Amor e sa companna.

XIX

O (CB. no. 558).

Esta cantiga fiso el dicho Garci Ferrandes contemplando el quexo de su casamiento con un rruyseñor por figuras é de commo el ruyseñor le rrespondia por la manera que aqui oyrés.

"Rousinol, vejo-te queixoso;
rogo-te por cortesia
que me digas todavia
por que sofres este enojo:

Teu cantar mui saboroso
que tu soías dizer,
ora foi-te falecer
du compria ser brioso?"

—"Eu non devo ser culpado,
sennor, por esta razon:
sempre foi minna entençon
de servir Amor de grado.
Ailas! que farei, cuitado!
pois non posso aqui viver?
Mais me valria morrer
que vever mal desonrado."

"Rousinol, vos non seredes
por aquesto mui cortes,
en vos partir d' esta vez
de donde vever soedes;
mayormente que avedes
ospedes enamorados
que queren ser ensennados
de vos que de amor sabedes."

XX

O (CB. no. 559).

Esta cantiga fiso el dicho Garci Ferrandes en loores de Dios quando se fiso hermitaño.

A vos, gran perdoador,
faço promessa en verdade
de manteer castidade
mentre que eu vivo for',
[e] de non servir Amor
nen estar mais en sa corte,
nembrando-me de la morte
de vos, Jesu Salvador.

Salvador, que vos salvastes
o mundo de perdiçon,
e depois de la paixon
os infernos quebrantastes;
Sennor, pois que vos passastes
por penas cruelmente,
quero ser vosso servente,
pois a todos perdoastes.

Perdoai, Sennor, a mi,
Rei de los reis [o] mayor,
e mui alto fazedor,
de canto vos mal serví,
que eu en todos caí,
en os pecados mortaes.
Por én quero que sabiáes
en como me arrepentí.

XXI

O (CB. no. 561).

Esta cantiga fiso el dicho Garçi Ferrandos despediendo se del mundo, é puso se beato en una hermita cabo Jerena.

Quen por Deus se empobrece
en este mundo que vive,
e despois lo leal sirve,
enriquece.

Enriquece de riqueza,
qu' é para sempre duravel,
mui infinito, estavel
e mui quito d'escureza
o sennor de la grandeza,
e mui gran perdoador,
que a neun seu servidor
non falece.

Non falece neun dia,
qu'é firme sen mudamento.
Quen lle dá igualamento,
ai amigos! faz folia.
Que o sennor de la grandia,
nunca ouvo par nen av[e]rá,
e quen lo contradirá,
ensandece.

Ensandece e é mui louco.
Quen de tal loucura enfinge
mal se veste, mal se cinge
e moire de pouco en pouco.
Eu, amigos, non lo troco
por outro santo nen santa,
pois que todo o mundo spanta
sa grandece.

XXII

O (CB. no. 565).

Esta cantiga fiso é ordenó el dicho Garçi Ferrandes de Jerena con grand quebranto é con amargura de su coraçon, por quanto despues que partió de Malaga se fué á Granada con su muger é con sus fijos é se tornó moro é rrenegó la fé de Jesu Christo é dix[o] mucho mal d'ella, é estando en Granada, enamoróse de una hermana de su muger é seguióla tanto que la ovo é usó con ella é fiso entonce esta cantiga que se sygue.

Conven-me viver
trist' e mui penado,
pois desamparado
vivo todavia.

Por ben que serví
a ũa flor d'altura,
a morte des i
vejo sen mesura.
Por én digo assí:

Pois non ei ventura,
quero ir morrer
atan alongado
de la que, cuitado!
mercee atendia.

Se de ta verdade,
Amor, te nembrares,
farás gran bondade
se non me matares.
Ave piadade,
non me desampares,
pois en teu poder
vivo encarcerado,
e servo endoado
esta sennora mía.

O meu coraçon
mui graves cuidados
á toda sazon,
que por ti son dados
por esta razon:
Os enamorados
non me querrán ver
por lo meu pecado;
pois, Amor, de grado
dá-me alegria.

XXIII

O (CB. no. 566).

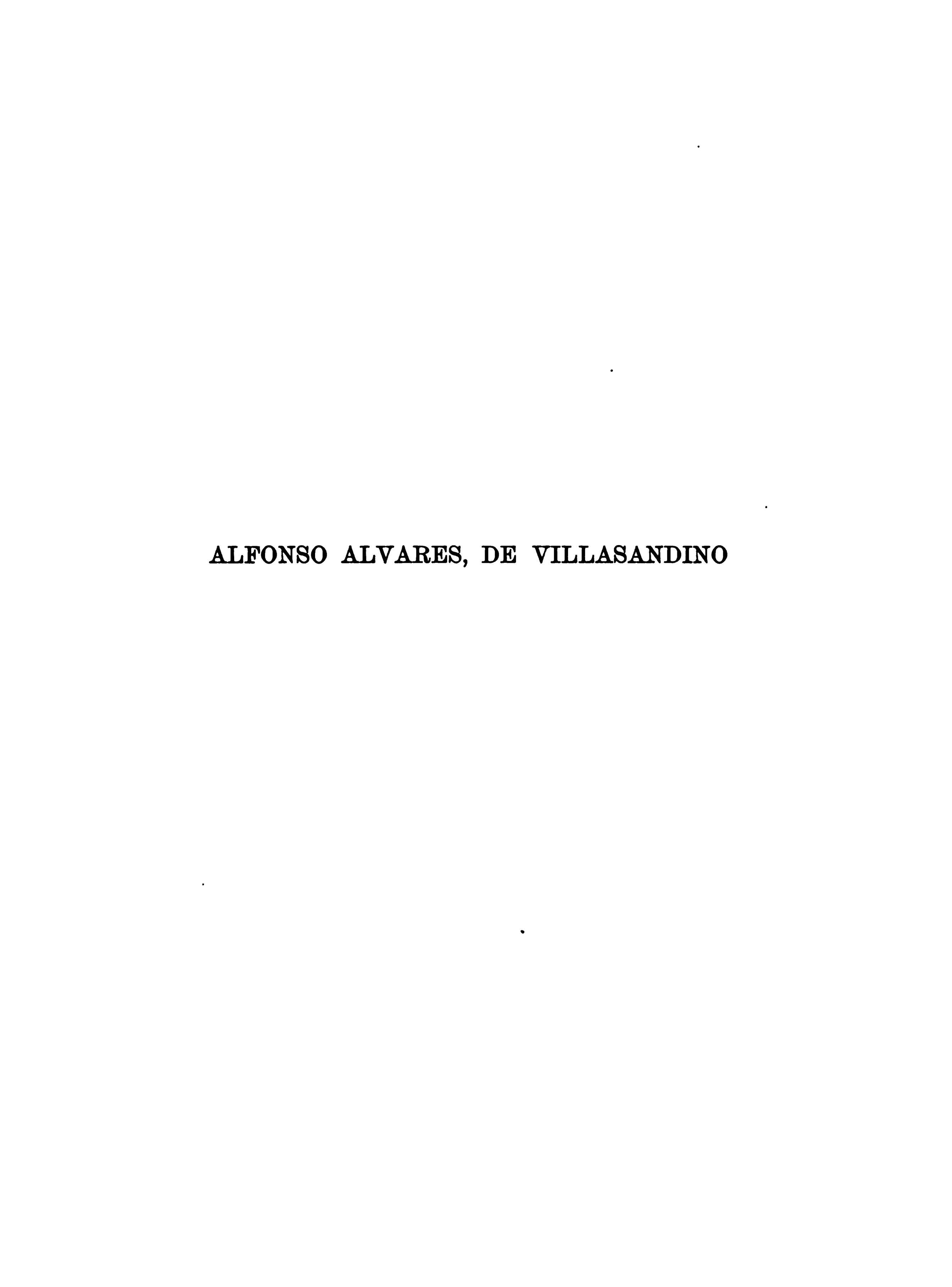
Esta escritura fiso é ordenó el dicho Garçi Ferrandes de Jerena á manera de cantiga commo que la cantava por sy Fernan Rrodrygues que degollaron en Segovia.

Muito tenno que gradecer
a Deus, pois m'assi quer levar
d'este mundo, sen mais pesar
nen mayores coitas sofrer,
que o pouco que eu vevî,
penas e coitas [eu] sofrí
que espanto ei de o dezer.

Quantos a mi quiseron mal
en este mundo a senrazon,
todos en mi de coraçon
fillaron vengança mortal;
e os que me quiseron ben,
de mi nunca curou ninguen.
Veredes que ventura tal!

Assi cuitado eu morrerei;
pero todos deven creer
que eu non queiro mais viver,
nen mais coitas non averei.
E pois me leixaron de pran
cruel pesar e grand'afan,
assi morrendo veverei.

Deus que sabe toda verdade
quera de mi mercee aver;
pois o corpo se vai perder,
aja da alma piedade.
Pois non val verdad[e] nen fé,
senon o que Deus ten por ben,
todo o al é vaidade.



ALFONSO ALVARES, DE VILLASANDINO

Aqui se comiençan las cantigas muy escandidas é graçiosamente asonadas, las preguntas é rrespuestas sotiles é bien ordenadas, é los desires muy limados é bien fechos, è de infinitas invençiones que fiso é ordenó en su tienpo el muy sabio é discreto varon, é muy syngular componedor en esta muy graçiosa arte de la poetria é gaya çiençia, Alfonso Alvares de Villa Sandino, el qual por graçia infusa que Dios en él puso, fué esmalte é lus é espejo é corona é monarca de todos los poetas é trovadores que fasta oy fueron en toda España.

XXIV

O (CB. no. 3).

Esta cantiga fizo el dicho Alfonso Alvares en loores del Rrey Don Juan, fijo del Rrey Don Enrrique el Viejo, quando rreynó nuevamente.

A novela esperança
en que é meu coraçon,
me faze cobrar folgança
e perder tribulaçon.

Ei trocado mia ventura
como vos ora direi:
Perdí pesar por folgura
e mal por ben que cobrei.

Fortuna por aboança;
meus troques [a]taes son:
Leixo perda por gaança,
vil tormento por perdon.

Pois troquei de tal figura,
sempre ledo andarei,
loando sa grand' altura
del mui enxalçado rei,

En que á muita omildança
e orgullo con razon;
gran cordura sen dultança
segue en toda sazon.

Ja de al non tenno cura,
meus amigos, pois achei
Rei comprido de mesura,
a quen sempre servirei.

Con mui pura lealtança
e fermosa entençon
loarei gentil sembrança,
adorando o seu pendon.

XXV

O (CB. no. 10).

Esta cantiga fiso Alfonso Alvares, por rruego del conde Don Pedro Niño por amor é loores de Doña Beatris, su muger.

A que sempre obedecí
e obedesco todavia,
mal-pecado! sol un dia
non se lle nembra de mi.
Perdí
[o]meu tempo en servir
aa que me faz vevir
cuidoso des que a vi.

Eu a vi por [lo] meu mal
pois me trage conquistado
e de mi non á cuidado
neun tempo, nen me val.

Leal
lle fui sempre, e non sei
cal é a razon por que
me dá morte desigual.

E pois que non á mazela
de minna cuitada morte,
se ousasse, en toda corte
diria minna querela.
Mais d'ela
ei pavor, que á poder
tal que non ouso dizer
se é dona nen donzela.

XXVI

O (CB. no. 11).

Esta cantiga fiso el dicho Alfonso Alvares de Villa Sandino, por amor e loores de la dicha Doña Juana de Sossa, en manera de requesta que ovo con un ruyseñor.

Entre Doiro e Minno estando
ben presso de Salvaterra,
fui fillar comigo guerra
un rousinol, que cantando
estava de amor, e cando
vio que triste seía,
dixo: "Amigo, en gran folia
te vejo estar cuidando.

"Vejo-te morrer cuidoso,
e non podes vever muito
noite e dia dando luito
a teu coraçon pensoso;
e será mui perdidoso
o Amor en te perder;
por én te mando dizer
que non sejas tan queixoso.

"Eu sei ben sen falimento
ta morte e ta soedade;
andas por saber verdade
de teu alto pensamento,
e trages maginamento,
cuidado que tu feziste
ũa gran dona ser triste
por teu fol departimento.

"D'esto non ajas pavor,
que quen d' amor se cinge,
por moitas vezes se finge
que lle faz fazer temor;
e tu sei ben sabidor
que av[e]rás d' ela bon grado,
se fores leal provado
en loar seu gran valor."

Respondí-lle con gran sanna:
"Rousinol, se Deus te ajude,
vai-te ora con saude
parlar por essa montanna;
que aquesta cuita tamanna
é meu prazer e folgura,
nembrando-me a fermosura
de minna sennora estranna.

[D'] Amor sempre ouve mal,
e de ti, seu messageiro,
sempre te achei parleiro,
mentidor descomunal.
Non te posso dizer al,
mas conven de obedecer
a de nobre parecer
que no mundo muito val."

XXVII

O (CB. no. 13).

Esta cantiga fiso el dicho Alfonso Alvares, muy sotilmente ordenada, por amor é loores de la dicha Doña Juana de Sossa.

Pois me non val
servir nen al,
boa sennor,
sofrendo mal
morrei leal,
ai pecador!

Atal foi minna ventura
que depois que vos non vi,
todo ben, toda folgura
e todo prazer perdí.
Enton creí
e entendí
o grand'error
en que caí
por mal de mi,
fol servidor.

Nunca eu pensei que av[e]ria
tanto mal sol por dizer
que Amor non forçaria
a neun con seu poder.
Por tal fazer
foi-me prender
en tal teor
que sen prazer
me faz morrer
a gran dolor.

Assi vivo encarcerado
en prizon cruel sen ·par,
e non sei por meu pecado
quen me possa amparar.
Pois sen dultar
me quer matar
o vosso amor,
quero curar
de vos loar
u quer que for'.

E pois non se escusa a morte,
quero eu por boa fé
segun quiso minna sorte
loar sempre a quen loei;
e loarei,
e des i serei
encobridor,
que non direi
a quen ben sei
que ten meu cor.

XXVIII

O (CB. no. 14).

Esta cantiga fiso el dicho Alfonso Alvares de Villa Sandino, por amor é loores de una su señora que desian . . . . .

Des que de vos me partí,
lume d'estes ollos meus,
por la fé que devo a Deus,
ja mais prazer nunca vi.
Tan graves cuitas sofrí,
sofr'e atendo sofrer,
que pois non vos posso ver
non sei que seja de mi.

Choran con gran soedade
estes meus ollos cativos;
mortos son, pero andan vivos,
manteendo lealdade.
Sennora, gran crueldade
faredes en olvidar
a quen non lle praz mirar
se non vossa gran beldade.

Meus ollos andan mirando
noite e dia a todas partes,
buscando por muitas artes
como non moira penando.
Mais meu coraçon pensando
non lles quere dar prazer;
por vos sempre obedecer
eles non cessan chorando.

XXIX

O (CB. no. 15 and no. 20).

Esta cantiga fiso el dicho Alfonso Alvares de Villa Sandino, por amor e loores de la dicha Doña Juana de Sossa, é por que gela mandó faser el dicho señor Rey Don Enrryque un dia que andava ella por el naranjal del Alcáçar con otras dueñas e donçellas.

Ben aja minna ventura
que perdeu escuridade
e me demostrou beldade
tan acabada e pura!

Por un laranjal andando
vi estar donas e donzelas,
todas de amor falando;
mas a mais fermosa d'elas

vi poderosa en cordura,
briosa en onestade.
Mui gran tempo á, en verdade,
que non vi tal fermosura.

Algũas das que andavan
en a orta trebellando,
entendí que posfaçavan
de mi que estava mirando
a mui linda criatura,
deleitosa claridade,
d'aquela que con bondade
vence a todas de apostura.

Des que vi que entendian
minna gran coita sobeja,
e que todas se enfengian
contra mi con grand'enveja,
non quis d'elas aver cura
por fogir de fealdade,
e fui ver con omildade
mui garrida catadura.

Por me partir de conquista
fui-me achegando du estava
a mui amorosa vista,
e vi que triste andava.
Respondeu-me con mesura
que avia gran piedade
de mi que por lealdade
sofria tal amargura.

Eu fui logo conquistado,
se Deus me ponna consello,
e non vejo por meu grado
outra luz nen outro espello

se non sa gentil figura,
sen neũa crueldade,
que de mia gran soidade
muitas vezes é folgura.

XXX

O (CB. no. 15, from l. 45).

Ai meus ollos, que quisistes
ir tal fermosura ver,
por quen chorades tristes,
longe de bon parecer?
Heu, cuitado e sen prazer!
que vejo meu coraçon
en forte tribulaçon
e non lle posso acorrer.
Assi morrei sen ben aver
por non dizer
minna entençon.

Fostes ver seu sennorio
da que muito pod'e val.
Ollos tristes, vosso brio
faz sofrer coita mortal
a meu coraçon leal
que ja mais non atende ben
por vos ir mirar a quen
non sabe ren de meu mal.
Pois minna coita é tal,
o ben me fal,
morrei por én.

Certo é que morte sento,
ollos, por vosso mirar,
e non ei consolamento
se non ver e desejar
. . . . .

nen mostrar mia gran door.
Mais me praz morrer meu cor
que non fazer neun pesar
a quen me pode alegrar
por eu loar
seu gran valor.

Ollos, pois que vos mirastes
donzela de gran beldade,
a mi, cativo, deitastes
en prizon sen piedade.
Moiro chamando bondade
e mais mesura outrossi
atá ques nembre de mi
a mui gentil sen crueldade.
Ollos, a esta mirade,
que por verdade
mellor non vi.

XXXI

O (CB. no. 16); L. fol. 474.

Esta cantiga fiso el dicho Alfonso Alvares de Villa Sandino á la dicha Doña Juana de Ssosa, é disen que le dixo el Rey don Enrrique el Viejo que pues le avya dicho á ella en esta cantyga *acabada fermosura*, que ya non fallaria mas loores que deçir della.

Acabada fermosura,
esmerado sennorio,
gentileza e alto brio
me foi demostrar ventura.
Dona de nobre figura,
estremada en seu falar,
esta quis Deus estremar
e comprir de gran cordura.

Panos de grand' onestade
aquesta sennor vestia,
orlados en cortesia,
aforrados en bondade.
Brosladuras de beldade
non avian outra lavor,
senon canto Deus e Amor
obraron con lealdade.

Na cidade poderosa
onde Seneca fui nado,
en un jardin muito onrado
vi primeiro aquesta rosa,
tan onesta e tan graciosa
que vos non posso dizer
de seu lindo parecer
sa vista nobr'e amorosa.

Deus, que ben aventurado
seria quen sempre ouvesse
tal sennor que obedecesse
sendo igual en seu estado!
Mas non soo eu, mal-pecado!
Pero, guardando seu ben,
dona que tal poder ten
loarei sempre de grado.

XXXII

O (CB. no. 17).

Esta cantiga fyso el dicho Alfonso Alvares, por amor é loores de la dicha Doña Juana.

As donzelas den-lle onor
a esta noble flor de lis,
e damas d'este pais
loen seu prez e loor.

Sen pavor
seu servidor
quero ser leal provado.
Ben me praz e soo pagado
en la servir por sennor.

Sempre serei en seu mandado
da plus bela que ja mai
vi, nen ulla altra non sai
de tal doaire acabado.
Esforçado
en tal estado
viv[e]rei, pois tal poder ten
o Amor que me manten
ledo e triste sen meu grado.

O seu nome delicado
d'aquesta rosa novela
corteis, plasenter'e bela
me faz viver consolado.
Apartado,
namorado
andarei servendo aquesta
rosa de gentil floresta
e flor de mui lindo prado.

Como servo omildoso
en sa merced yeu morré
da que ten pres tod mo sen
con seu viso mui gracioso.
Mui pensoso
e desejoso
andarei ata que veja
a mui nobre a quen deseja
o meu coraçon cuidoso.

Fiida.

Poderoso
Amor brioso!
Non querrás que tanto seja
minna gran cuita sobeja
por que[n] eu nomear non ouso.

XXXIII

O (CB. no. 18); L. fol. 417 v.

Esta cantiga fiso el dicho Alfonso Alvares de Villasandino, por amor é loores de la dicha Doña Juana de Sossa.

Crueldad'e trocamento
con tristeza me conquiso;
pois me leixa quen me priso
ja non sei amparamento.

Non á gran tempo passado
que fui preso en seu poder
de Amor que por seu grado
me mandou obedecer
dona de mui gran valia,
acabada en cortesia,
a quen servo todavia
e serví sen falimento.

Muitos vi que a servian
e serven e servirán,
outros vi que maldezian,
maldizen e maldirán
a mi por que fui ousado
de loar seu alto estado.
Mas agora, mal-pecado!
vejo outro mudamento.

Cuidei ser por lealdade
de minna sennor ben quiso,
mas vejo por crueldade
o meu coraçon conquiso.
Por én maldigo ventura
e quen obra desmesura,
pois tan linda criatura
olvidou seu alabamento.

Pero gran cuita forçada
me faz dizer quanto digo:
Deus enxalce a muito onrada
e cofonda o mal amigo!
Esto digo eu por quen
non deseja o meu ben.
Pois me mal catan por én
morrei sen merecimento.

XXXIV

O (CB. no. 19).

Esta cantiga fiso el dicho Alfonso Alvares por amor e loores de la dicha Doña Juana de Sosa.

Tempo á que moito afanei,
minna sennor, por vos servir,
e ja non posso encobrir
a coita en que eu viv[e]rei.
Pois mercee non posso achar
en vos, la gentil sen par,
longe de aqui por vos irei.

Por vos irei longe de aqui
onde prazer non averei
nen gasallad', e assi morrei

loando sempre a quen serví
e servirei u quer que for',
a vos, fermosa e mellor
de quantas pude ver nen vi.

Nen vi, de quantas pude ver
ben sei que non verei igual
de vos, fermosa mui real,
comprida en [o] parecer;
que Deus vos fez de tal valor
que todo o mundo, inda Amor,
vos van sempre obedecer.

Obedecer sempre vos van
Amor, ventura e poder.
De quantos non vos poden ver
ben sei que levan grand' afan.
Que devo eu, triste, sentir,
pois ora me conven partir
du meus ollos non vos ver[án]!

XXXV

O (CB. no. 22).

Esta cantiga fiso el dicho Alfonso Alvares en loores del señor Rrey Don Juan, como á manera de peticion, por que le fisiese merçed é ayuda.

Triste ando de convento
e non sento
que me possa amparar,
sofrendo cruel tormento,
desatento,
e ja non posso falar.
Gran pesar
foi en dar . . .

tal lugar
a meu forte falimento.
Sen errar
quero morar . . .
onde chorar . . .
seja meu consolamento.

Consolamento perece
e falece,
que soía ben fazer.
Minna vida entristece
e padece
muito mal sen merecer.
Non ei de aver
neun prazer
mais tristura por lidece.
Bendizer
se foi perder,
e meu saber
tornou-se todo en sandece.

En sandece, mal-pecado!
soo tornado,
pois me falece tal ben
cal avia eu cobrado,
ai coitado!
Este mal onde me ven?
Sen desden
irei a quen
tal poder ten
de me partir de cuidado;
e por én . . .
tenno por sen
seguir talen
do mui alto Rei loado.

Rei loado, en-nobrecido,
esleido
en o mundo per mellor,
seja de vos acorrido
sen olvido,
ai eu, triste pecador!
que en dolor
e con tristor
é meu cor
tormentado e mal ferido.
Se non for'
por gran valor
de vos, sennor,
non entendo ser guarido.

XXXVI

O (CB. no. 28).

Esta cantiga muy sotyl é famosa fyso el dicho Alfonso Alvares de Villa Sandino por amor é loores de la dicha Doña Juana de Sosa, é por que gela mandó faser el dicho Señor rey Don Enrrique el Viejo, es opinion de otros que la fiso á la Reyna de Navarra.

Sen falia
me conquiso
que[n] me priso
ora un dia
con seu viso
de mui grande alegria.

Eu pecador!
que ben seguro estava
de ja nunca aver
grave coita d'amores,
vi un dia resplandor
tan claro que passava

segun meu entender
todos los resplandores.
Amadores,
tal sembrança
sen dultança
chamaredes flor das flores,
de gran valia.

E des que vi
atan linda criatura
perdí todo meu sen.
Assi foi conquistado.
Vivo assi
todo tempo en tristura
e desejando a quen
non sabe meu cuidado
tormentado.
En minna vida
ja perdida
non será de mi, cuitado,
aquesta porfia.

Por meu mal
a fez Deus tan fermosa;
pois me conven sofrer
gran tempo en Castela
coita mortal
e vida temerosa,
por non lle ousar dizer
minnas coitas a ela.
Que mazela
tan estranna,
se en sanna
for' esta linda estrela!
De mi que seria?

Ai Deus de amor!
seja vossa bondade
de lle querer nembrar
a forte tribulaçon
que este meu cor
sofre por lealdade,
non ousando nomear
seu nome de alegrança:
Esperança
me faz ledo,
por que cedo
loarán sa andança
d'esta sennora mia.

XXXVII

O (CB. no. 24).

Esta cantiga fiso el dicho Alfonso Alvares por amor e loores de Doña Maria de Carcamo, mançeba que fué del dicho Rrey Don Enryque.

Viva sempre enxalçado
o amor maravilloso
por lo qual sen dulta ouso
dizer que soo namorado.

Amor, esforço e ventura
en concordia sen errança
todos tres con gran mesura
guarneceron minna lança.
Amor me deu esperança,
esforço, nobre ousadia;
ventura que ao mundo guia
me faz amar e amado.

Des que me vi guarnecido
de arnes de tal valia,
ome de o mundo nacido
non ouvo tanta alegria.
Longe de toda folia
vi ante os ollos meus
⌊ũa rosa que fiz Deus
fermosa, de alto estado.

Cando ben mirei seu gesto,
seu falar e nobre riso,
lindo rostro claro, onesto,
aire, luz de paraiso,
enton quis [eu e] ela quiso
que fosse seu servidor.
Esta tenno por sennor;
de outro ben non ei cuidado.

Esta sempre servirei
que merece ser servida,
e ja mais partirei
minna entençon comprida.
Ora venna morte ou vida,
non faria outra mudança,
pois amo con lealtança
e non por fol gasallado.

Ja todo bon pensamento
será sempre en aquela
que por seu merecimento
chaman todos ⌊linda estrela.⌋
Se é dona ou donzela
por mi non será sabido
atá o mal ser aviido
e eu ledo e mui pagado.

XXXVIII

O (CB. no. 25).

Esta cantiga disen que fiso el dicho Alfonso Alvares por amor é loores de la Rreyna de Navarra, hermana del Rrey Don Juan.

Ai, que mal aconsellado
fustes, coraçon sandeo,
en amar a quen ben creo
que de vos non á cuidado!

Por meu mal vossa porfia
foi no mundo començada;
non cessades noite é dia
d'estroir vossa morada.
Vosso penso non val nada
en amar quen vos non pensa;
non vos vejo outra defensa
se non morte, mal-pecado!

Corpo, non des[es]peredes
que cedo prazer ajades,
mas servid' e non cansedes
de loar a quen loades;
que ela ten tantas bondades,
alto brio e fermosura,
que por sa nobre mesura
non seredes olvidado.

Coraçon triste, ben vejo
que buscades minna morte,
pois pensades tan sobejo
en linda estrela de norte.
Ai, que mal cruel tan forte,
se ela por én se ensanna!
De viir mais en Espanna
ja mais non serei ousado.

Corpo, non emaginedes
de aver mal nen contenda
por loar a quen sabedes
inda que ela entenda;
mais poede vossa fazenda
en poder do Deus de amor,
e non ajades pavor
se fordes leal provado.

Coraçon, pois vos queredes
que eu viva en tormento,
eu morrei e vos morredes
sen neun acorrimento;
mais de meus ollos sento
que por mi e (por) vos morrán
e ja mais nunca verán
bon parecer acabado.

XXXIX

O (CB. no. 26).

Esta cantiga fiso el dicho Alfonso Alvares cuando desposaron la Rreyna de Navarra con don Carlos, por que se yba.

Triste soo por la partida,
que se ora de aqui parte
meu sennor, que mui sen arte
do seu amor soo conquerida.

Todo o mundo ben entenda
que non posso leda ser
ata que possa entender
mais novas d'esta fazenda;
ca será minna vivenda
en esquiva maginança
con deleitosa esperança
ata ver la sa viida.

Ora vai longe d'aqui
quen meu coraçon deseja;
por minna coita sobeja
tempo á que tempo perdí.
Sennor Deus, que merecí
ben obrando a meu poder,
que por un soo prazer
ei pesar toda mia vida?

Mui alto Rei de Castela,
esforçado en gran valor,
meu irmão, meu sennor,
vos oid[e] mia querela
e julgad' a mi por ela.
Vossa mercee seja atal
que non passe tanto mal,
pois non soo nen fui falida.

XL

O (CB. no. 27).

Esta cantiga fiso el dicho Alfonso Alvares por manera de desfecha a esta otra cantiga que fiso á la dicha Rreyna.

Pois me non val,
boa sennor, vos servir,
sofrendo mal
queiro por vos morir.

Amei-vos eu
tan de aficado amor
que non soo meu
nen de outra, ai pecador!
Des que vos vi,
tan mui fermosa sennor,
non me pod' al
de mia gran coita partir.

Conven sofrer
este pesar que eu ei
sen ben aver
pois que tanto afanei.
Boa sennor,
depois que vos mirei
sofr'eu mortal
dolor se [eu] vos non vir'.

Non vos errei
por vos querer gran ben,
ca vos amei
mui mais que outra ren.
Boa sennor,
se toverdes por ben,
pois soo leal,
vos mandade-me guarir.

XLI

O (CB. no. 83).

Esta cantiga disen que fiso el dicho Alfonso Alvares al conde Don Pero Niño, por amor é loores de la dicha Doña Beatris.

Loado sejas, Amor,
por quantas coitas padesco,
pois non vejo a quen ofresco
todo tempo este meu cor.

Eu vi tempo que vivia
en lindez' e sen pesar,
adorando noite e dia
o que non posso olvidar.
Fortuna fui trastornar
a carreira de a ventura
que non é nen foi segura
nen será en un teor.

Non me queixo de ti agora,
Amor, se padesco mal,
pois me destes por sennora
nobre vista angelical,
a quen fui e soo leal
e serei sen dultamento,
macar que sofro tormento
longe sen fazer error.

Amor, sejas enxalçado,
pois me mandaste servir
bon parecer acabado
en falar e en riir.
Ben me posso enfengir
que amei gentil figura;
mas se ela de mi non cura,
morto soo eu, pecador.

Amor, sempre oí dezir
que calquer que te servisse
devia mui ledo vevir
por gran coita 'n que se visse.
Canto se por esto oisse,
eu me ponno en teu poder,
que se meresco én perder,
tu sejas meu julgador.

XLII

O (CB. no. 43).

Esta cantiga fiso el dicho Alfonso Alvares por amor é loores de Doña Juana de Sossa, manceba del Rrey Don Enrryque.

Amoroso riso angelical,
soo preso en vosso poder;
querede vos mercee aver
de minna cuita desigual.

Des que vos vi, nobre sennor,
nunca fiz se non pensar
en vos servir, e sen dultar
ja mais en quanto vivo for'.
Se vossa mercee non me val,
eu morrei sen falecer;
por én vos praza de querer
que eu non passe tanto mal.

Vos me posestes en prizon
d'u eu non posso sair.
Sennora, sen vos falir,
vosso serei e de outra non.
Vossa nobreza seja tal
en me querer ben responder
que meu cor possa perder
dolor e gran cuita mortal.

XLIII

O (CB. no. 45).

Esta cantiga fizo é ordenó el dicho Alfonso Alvares de Villa Sandino por amor é loores de la dicha doña Juanna de Sossa, loando al amor por que le diera lugar é manera á qual pudiese loar é amar é obedescer é servir á tan resplandesiente señora.

De gran cuita sofredor
fui e soo [e] sempre serei,
seendo leal amador
de quen vi, vejo e verei.
Serví e servo e servirei
a vos, fermosa sennor.
Esperança en vosso amor
tove e tenno e terrei.

Como quer que gran temor
sofrí e sofro e sofrerei,
pensando en vosso valor
vencí e venço e vencerei;
por que di e dou e darei
sempre a Deus gran loor,
pois meu tempo en tal teor
perdí e perdo e perderei.

Pero en quanto vivo for'
digo e dixe e direi
que por vos este meu cor
forcei e forço e forçarei.
Pensei e penso e pensarei,
quer venna ben ou mellor,
que a vos, das flores flor,
amei e amo e amarei.

Por vosso bon prez e onor
cuidei e cuido e cuidarei
por que mui forte tristor
passei e passo e passarei.
Seguí e sigo e seguirei
por meu mal, ai pecador!
tal cuita que con pavor
andei e ando e andarei.

XLIV

O (CB. no. 46).

Esta cantiga fizo el dicho Alfonso Alvares de Villa Sandino en loores é alabança de la señora Rreyna de Navarra, por quanto ella era muy fermosa é siempre el la deseaba loar é servir en sus cançiones, segunt que en este libro es contenido.

Por amores de ũa estrela
que meu coraçon manten,
viverei ledo en Castela
quanto Deus tover' por ben.

Non direi qual é nen quen,
mas loado seja Amor
que me deu gentil sennor,
mais fermosa que outra ren.

Amor me trage pagado
des que me fizo entender
d'ela que servo de grado
e me fazi entristecer.
Muitas vezes con prazer
ei nembrança de sa vista,
mas tormenta me conquista
que non posso al fazer.

As outras non ajan sanna,
qu'esto a mi assi parece.
De quantas eu vi en Espanna,
esta todo ben merece.
É fermosa con lindece;
trage muita louçania;
de bondad'e cortesia
todos tempos se guarnece.

Ante meus ollos tenno
cada dia seu sembrante.
Seu prez e loor mantenno;
assi seja, ben merece.
Pero que vivo pensante
por ser d'ela alongado,
non soo nen ando enganado,
certo soo por seu talante.

XLV

O (CB. no. 47).

Esta cantiga fiso el dicho Alfonso Alvares por desfecha desta otra cantiga.

Desejoso con desejo,
desejando todavia,
ando triste, pois non vejo
a gentil sennora mía,
a que amo sen falia
desejando todavia.

De prazer ja non me praze,
desprazer ei noite e dia,
pois ventura assi me faze
apartado todavia
de aquesta sennora mía,
desejando todavia.

Pensar outro pensamento
penso que non ousaria,
meu ben e consolamento
é loar sa louçania
d'esta linda en cortesia,
desejando todavia.

Cuido con gran cuidado
cuidando sen alegria,
onde pois vivo apartado
de quen me fazer soía
muito ben sen vilania,
desejando todavia.

UN BACHILLER É MAESTRO EN ARTES, DE SALAMANCA.

XLVI

O (CB. no. 94).

Estas preguntas fizo é ordenó el dicho Bachiller en artes contra el dicho Alfonso Alvares de Villa Sandino.

Sennor Alfonso Alvares, que Deus vos mantenna
en onra e en ben e en alto estado,
a esta pregunta me dade recado
e seja apressa, que non se detenna;
e se podedes, logo en ponto venna,
que muito cobiiço [saber] este feito,
e se m'o dezedes, fazer-vos-ei preito
que moira ou viva so la vossa senna.

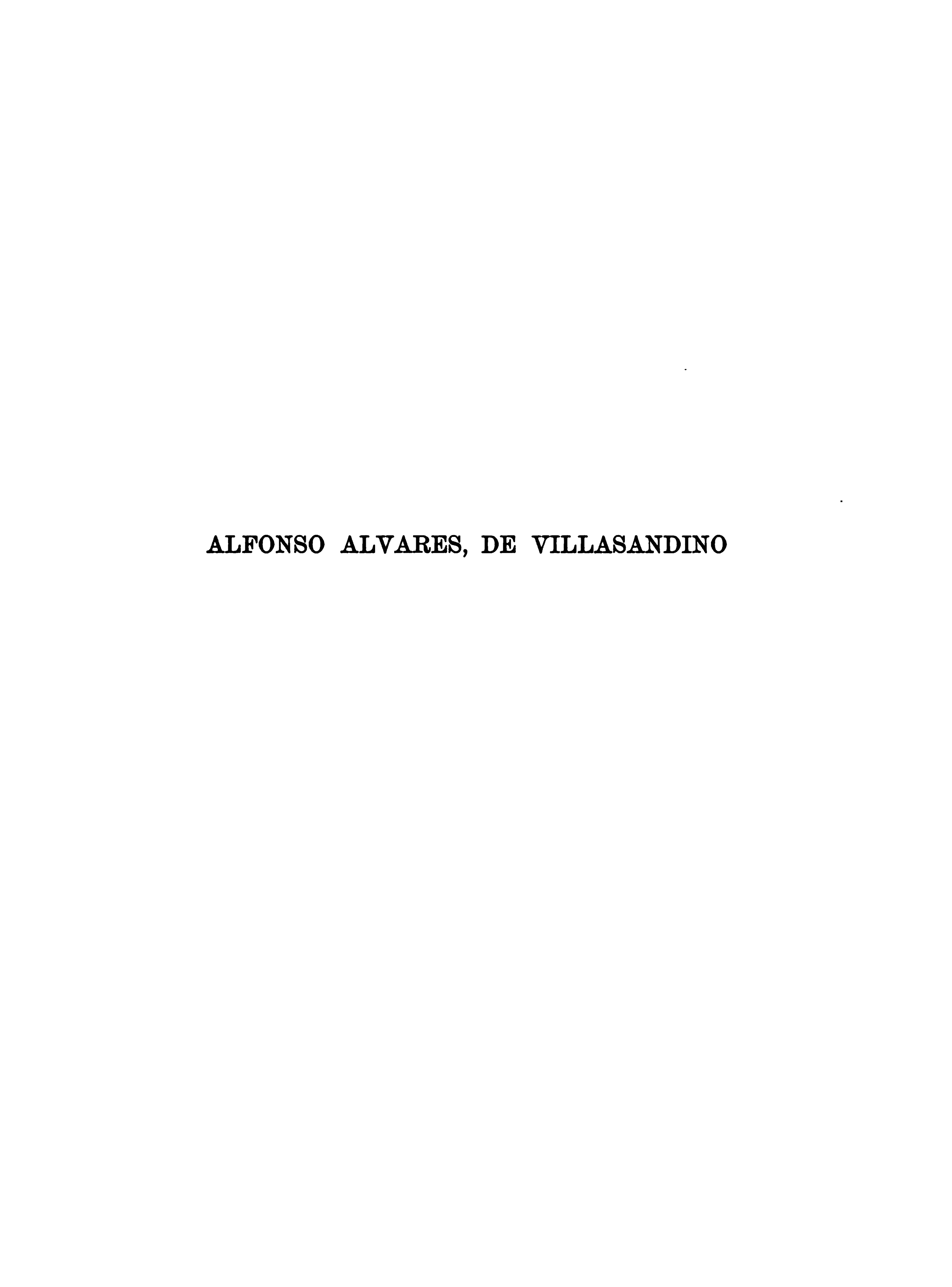
Dizede-me, sennor, u se foi franqueza,
que ja non parece nos renos de Espanna,
e gran tempo á que aquesta companna
que i fizo, vive en mui gran pobreza.
Esto me dizede sen outra pereza:
"A vosso entender se tornará én cedo?"
E dizede-me certo, que non aja medo,
que mui muito dulto aquesta crueza

Que vejo e vi fazer a coitados
fidalgos mesquinnos que tan solamente
non deron nen dan por eles niente.
Des que se partiu dos renos nomeados

aquela franqueza por nossos pecados
e nunca ja mais aqui quis tornar,
mellor fora [a] Deus de todos matar
que non ser nos d'ela assi arredados.

Fiida.

E pois, oh sennores, ja nada non dan
fidalgos cativos, ora que farán
os pobres e boos? Son deseredados.



ALFONSO ALVARES, DE VILLASANDINO

XLVII

O (CB. no. 95).

Esta rrespuesta fyzo é ordenó el dicho Alfonso Alvares de Villa Sandino contra el dicho Bachiller é maestro en artes.

Amigo sennor, franqueza desdenna
a gente avarenta e geno turbado;
por ende se foi morar mal-parado
trezentas jornadas alen de Cerdenna
e non tornará por cousa que avenna
en estas partidas pos un mui gran treito;
e se o fezer', fará gran dereito,
pois [non] é preçada por ũa cermenna.

E inda mais vos digo que fica escasseza
en estas partidas con onra tamanna
que todos lle fazen mui gran festa estranna,
assi aborrecen toda gentileza.
Pois como atendedes que venna nobreza
morar entre gente du á tal degredo
que cantos sennalo con este meu dedo
son mui avarentos con toda vileza?

Abades, sennores, leigos e perlados
ben vos mostrarán logo de presente
en todos seus gestos e seu continente
que aman franqueza segun los passados;
mais des que ajades a estes provados,
veredes que curan de se apartar
e con avariça riir, posfaçar
de lindos fidalgos que viven lazerados.

Fiida.

Des i án tomado agora un refran
viçosos e ricos: Por que buscarán
boliços nen guerras? Por ser enloucados.

XLVIII

O (CB. no. 107).

Esta pregunta fizo é ordenó el dicho Alfonso Alvares de Villa Sandino contra Garçia Ferrandes de Gerena quando tornó moro.

Garcia amigo, ninguen te espante
pero que te digo que muito perdeste
des que en Mafoma ta creença poseste
segun que disse o vello Almirante;
que o que gannaste direi de talante:
Gannaste nome de alcaide de vento,
gannaste inferno, escuro tormento,
gannaste i mais que tragias ante.

Des que a Jesu, nosso Salvador,
tu renegaste por ben adorar
o falso propheta, linnage de Agar,
que dizen Mafoma, vil embaidor,
de quanto gannaste soo ben sabidor:
Gannaste mais barbas que trager sofas,
gannaste maridos que acá non avias,
gannaste privança do demo mayor.

Con taes trocos como ás trocado
mui ben te podes chamar traidor,
pois non ouveste de Christus pavor
nen de as gentes vergonça, coitado!
Canto i gannaste [te direi de grado]:
Gannaste proveza e maa ventura,
gannaste luxuria, amarga tristura,
gannaste por sempre de ser lastimado.

Ja non te podes chamar perdidoso,
pois tantas cousas com'estas gannaste,
cando a lei mui santa trocaste
por maa seita do falso, enganoso.
De canto gannaste sei ledo e goyoso:
Gannaste lazeira de noite e de dia,
gannaste a ira de Santa Maria,
gannaste vileza e cambio astroso.

Fiida.

Gannaste . . . .
. . . .
. . . .

XLIX

O (CB. no. 135).

Esta conpla de consonantes doblados fizo el dicho Alfonso Alvares por escura.

Andando cuidando en meu ben cuidei
que eu cuidara ren d'este cuidar,
cuidando, cuitado, como me matei
e por ende cuido cuidar en pensar;
que se ouvesse quen de mi cuidasse
o que non cuido cuidar, cuidaria
un tal cuidado por que me leixasse
de meu gran cuidado cudar todavia.

L

O (CB. no 143).

Este dezir fizo é ordenó el dicho Alfonso Alvares, el qual dicho dezir es bien fecho por arte de macho é ffenbra.

Consellade-me ora, amigo,
que vejais prazer de amiga,
querendo-me dar castigo
como ome que me castiga:

Se acharei bon abrigo
en la dona que outro abriga;
se o fillar', esto digo:
Ben lle venna a quen m'o diga.

Fiida.

E eu sempre me maldigo
e Deus sempre me maldiga,
se por ende non me sigo
como me mandais que siga.

LI

O (CB. no. 147).

Este dezir fyzo é ordenó el dicho Alfonso Alvares, contra el Amor quexandose dél é afeandole é despe(n)diendose dél, el qual dicho dezir es muy bien fecho.

Amor, pois que vejo os boos fugir
de vossa mesnada e de vossa corte,
se Deus enderece a ben minna sorte,
que ora me venno de vos despedir.
E non entendo que erro en partir
de mi gasallo, prazer nen cantar,
mas en canto viva, non cuido trobar
de vos mal nen ben, pois non val servir.

Pero non entendades que quero leixar
o mundo de todo para me morrer,
mais quero, amigos, cantar e tanger,
leer as estorias, con aves caçar,
todas boas mannas seguir e usar,
salvo o trobar que ja non farei,
amar por amores, que nunca amarei,
se non for' aquela que eu devo amar.

Ca en outro tempo os antecessores
pagavan-se muito dos que ben amavan
e dos mais genties que se deleitavan
fazendo cantares a sas sennores
. . . .
Por én digo, Amor, que é fol provado
que[n] passa tormento por vosso mandado
nen que perde tempo trobando de amores.

E pois tantos boos vejo apartar
d'aquestas dous cousas por vos, ai Amor!
de aqui adeante vos sede sabidor
que nunca vos faça prazer nen pesar
nen quero a vos nen a outro loar.
Assi passarei por minna ventura,
canto Deus quiser', e non av[e]rei cura
se non de oir e ver e calar.

Fiida.

E quen posfaçar' fará de[s]mesura
que nunca eu penso tomar tal tristura
por que me façades mor[r]er nen penar.

LII

O (CB. no. 162).

Este dezir fizo el dicho Alfonso Alvares á don Gutierre de Toledo, arçediano de Guadalfajara, quando fué electo de Toledo.

A quen ajuda o Rei enxalçado,
a mui nobre Reinna, o gentil Infante,
o gran condestable e o almirante,
Pero Lopez de Ayala, des i Joan Furtado,
depois todo prez do reno juntado,
pois como lle poden fazer encreente
que possa turbar tal feito Vicente,
ainda que fosse mil tanto letrado?

De outras bondades o vejo arnesado,
ca é sabedor e de boa vida,
lindo fidalgo, pessoa comprida
con toda cordura, leal, mesurado,
de mais que ajuda ventura, estado,
proeza, concordia que son de sa parte;
pois como lle pode Vicente con arte
poer turbamento en lo arçebispado?

Por esto, amigos, soo emaginado
en cujo esforço Vicente o faz:
Ou esta denteira se é de o agraz
foi ben azeda no tempo passado,
ou se é por esto, é mal consellado;
e se por enveja, é ben fol de pran,
salvante se atende ao Taborlan,
que de outro non pode el ser ajudado.

Por ende, amigos, soo maravillado
das cousas que vejo tan contra razon:
Un gato pequeno fillar entençon
con un leon forte tan ben eredado;
ca por esperença é visto, falado
que por un bramido d'un soo leon
devrian cantos gatos en o mundo son
fugir, canto mais un magro, cuitado!

PERO VELES DE GUEVARA

LIII

O (CB. no. 322).

Este desir fiso é ordenó el dicho Don Pero Veles de Guevara á una dueña mui vieja que andava en palaçio del Infante don Fernando, é non avya en el rreyno quien quisyese con ella cassar, tanto era ffea é de vyeja é de pobre, non embargante que era dueña de muy buen linaje.

Sancha Carrillo, se vosso talante
é de casar, fazed'ora assi,
como me eu pague de vos, e des i,
sede vos segura de ser ben-andante,
que todas las cousas de que me paguei
vos acharedes que eu as casei
antes que rei nen reinna nen infante.

Mas vejo de vos mui despagada
a vossa ventura, avendo servido
a Rei Don Alfonso que ouvo vencido
Albuhacen, o rei de Granada;
e des i aqueles que d'el descenderon,
vos os criastes segun me disseron,
e nunca mais d'esto fostes demandada.

Eu, por que vejo vossa soedade,
venno-vos esto, sennora, a dizer:
Vos non querades en al contender
se non en esto, por vossa bondade;
que se por esto non fore, sennor,
nunca creades que entendedor
moira de amores por vossa beldade.

Que Deus non quiso que fosse outorgada
aquesta graça a condes nen reis,
nen án poder todas as tres leis
. . . .
Mais se vos ende pode[de]s guisar
como vos eu ame e possa loar,
antes de un ano seredes velada.

Fiida.

E se vos d'esto queredes dultar
que vos oge dessen toda ultra-mar,
nunca alaroça seredes chamada.

DON PEDRO, INFANTE DE PORTUGAL

LIV

X^1, fol. 78 v.

El Infante don Pedro de Portugal.

Ben direi d'Amor,
pois que m'ele fez
quedar d'esta vez
por seu servidor.

LV

X^1, fol. 79 v.

Eu tenno vountade
d'Amor me partir,
e tal en verdade
nunca o servir.
De m'ir é razon
sen aver galardon
de minna sennor.

LVI

X^1, fol. 79 v.

O Amor me disso
un dia falando,
se me prazeria
amar de seu bando.

Vi moça fermosa,
gentil, graciosa,
de fina color.

LVII

X[1], fol. 83.

Hotra cançion.

. . . .
. . . .
. . . .

De mi sen prez que perdí
o mellor tempo que ouve
en servir a quen me trouve
enganado apo-si,
que foi de quanto serví.

Eu serví quen entendia
por meu servir non dar nada.
Perdí minna mancebia
que non pode ser cobrada.
O sentido que avia
en saber Amor servir
ei perdido sen mentir,
que foi de quanto serví.

LVIII

X[1], fol. 83 v.

Desfeita.

Pois que ben serviste
non sendo amado,
perder mereciste.

Serviste sennora
prazer esperando,
non sendo amado
tristura cobrando.
Pois d'ela sentiste
non seres amado,
perder mereciste.

DON IÑIGO LOPEZ DE MENDOZA, MARQUÉS DE SANTILLANA

LIX

L, fol. 151; X^2, fol. 236 r. (Rios, M. de S., p. 443–4).

Por amar non saibamente,
mais como louco servente,
ei servido a quen non sente
meu cuidado.

Nen ja mais querrei sentir
minna cuita,
que por meu gran mal padesco,
a qual non posso sofrir,
tanto é muita.
Pero vejo que peresco
e non sei por qué 'nsandesco,
e meu coraçon consente
que moira como inocente,
non culpado.

Ben seria que servesses,
ai coraçon!
e vivesses traballado,
se por servir atendesses
bon galardon
dos tormentos qu' ás passado.
Mas vejo por meu pecado
que sempre soo padecente,
e nunca bon continente
ei achado.

MONTORO

LX

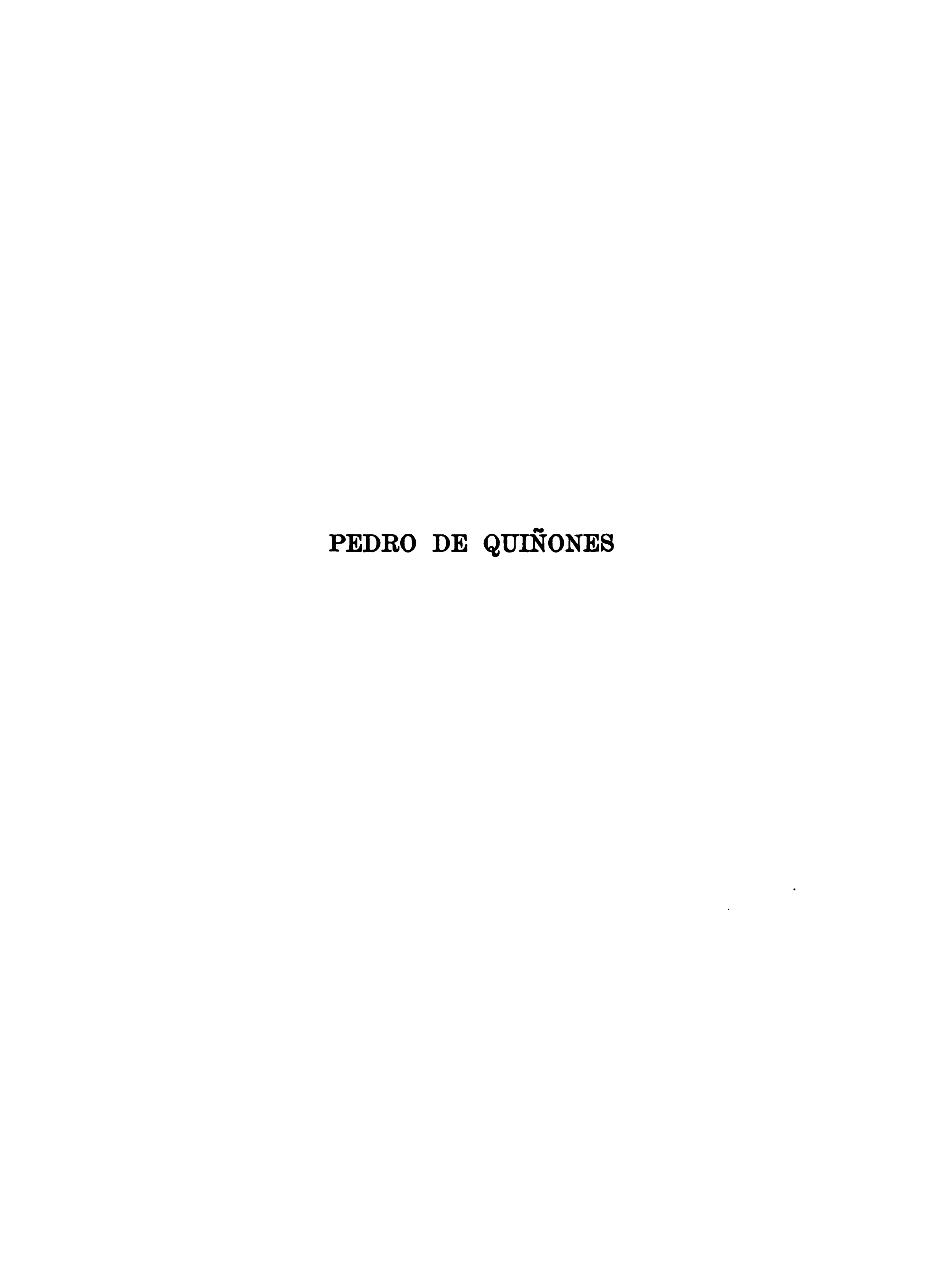
X^1, fol. 62 v. (publ. in Nieva, p. 101).

Ai cuitado, agora sento
que por meu mal connocí
tanto ben como perdí
por cobrar tal perdimento.

Os meus dias ja passaron
en que eu viver soía
con prazer e alegria
todo o tempo que duraron.
Pois non sei amparamento
"Loado sejas, Amor,"
que "A Deus, mia boa Sennor"
foi causa de meu tormento.

Ordenar quero mia vida,
pois son posto en tal cuidado,
que morrer devo, cuitado,
ou fazer vida perdida:
E será posto [en pensamento]:
"Rousinol, vejo-te queixoso;"
"Amor cruel e brioso"
fará por mi comprimento.

Ja non posso mais durar
esta vida padecendo,
e pois moiro assi vivendo,
vivo me quero enterrar,
[e será o enterramento:]
"Cativo! de mia tristura;"
"Pois me faleceu ventura"—
cobrirá meu moimento.



PEDRO DE QUIÑONES

LXI

L, fol. 419–420.

La glosa de: "Ai donas, por qué en tristura."

Pensando en vossa figura
olvidar ja non podria
"Ai donas, por qué en tristura,"
pero penso noite e dia.
Mas se vossa sennoria
non quer usar de mesura
non vejo como seria
partida de mi a rencura.

A voltas de ben e mal
tanto me sento penado
que nunca sayo de un val
fermoso, ben arvorado;
antes con pena mortal
de vossa beldade forçado,
pensando mui desigual
passo mia vida cuitado.

Sendo de todo chegado
aa vida sen folgura,
acheguei-me a un poblado
d'u me apartou mia ventura;
e eu con gran queixa pura
ao ceo mirar queria,
vi estar la flor de altura
per quen gran coita sofria.

Leixemos agora estar
estes dous versos, sennores:
"Vi-a estar en un pumar
con outras muitas sennores;"
e leixo tamben passar,
que non faz a meus amores,
"donas de alto lugar
collendo rosas e flores."

Damas de grandes valores
vi e de grand' apostura,
tomando muitos sabores,
que de mi non avian cura
nen de mia desaventura
e congoxa que tiinna,
salvo ũa por sa mesura
quiso saber d'u viinna.

Con temor qu'é justa lei
de quen pensa ser amado,
a grand' afan lle falei
como ome desacordado;
e depois que acordei
respondí por seu mandado:
"Sennora, de cas d'el Rei
trago caminno tirado."

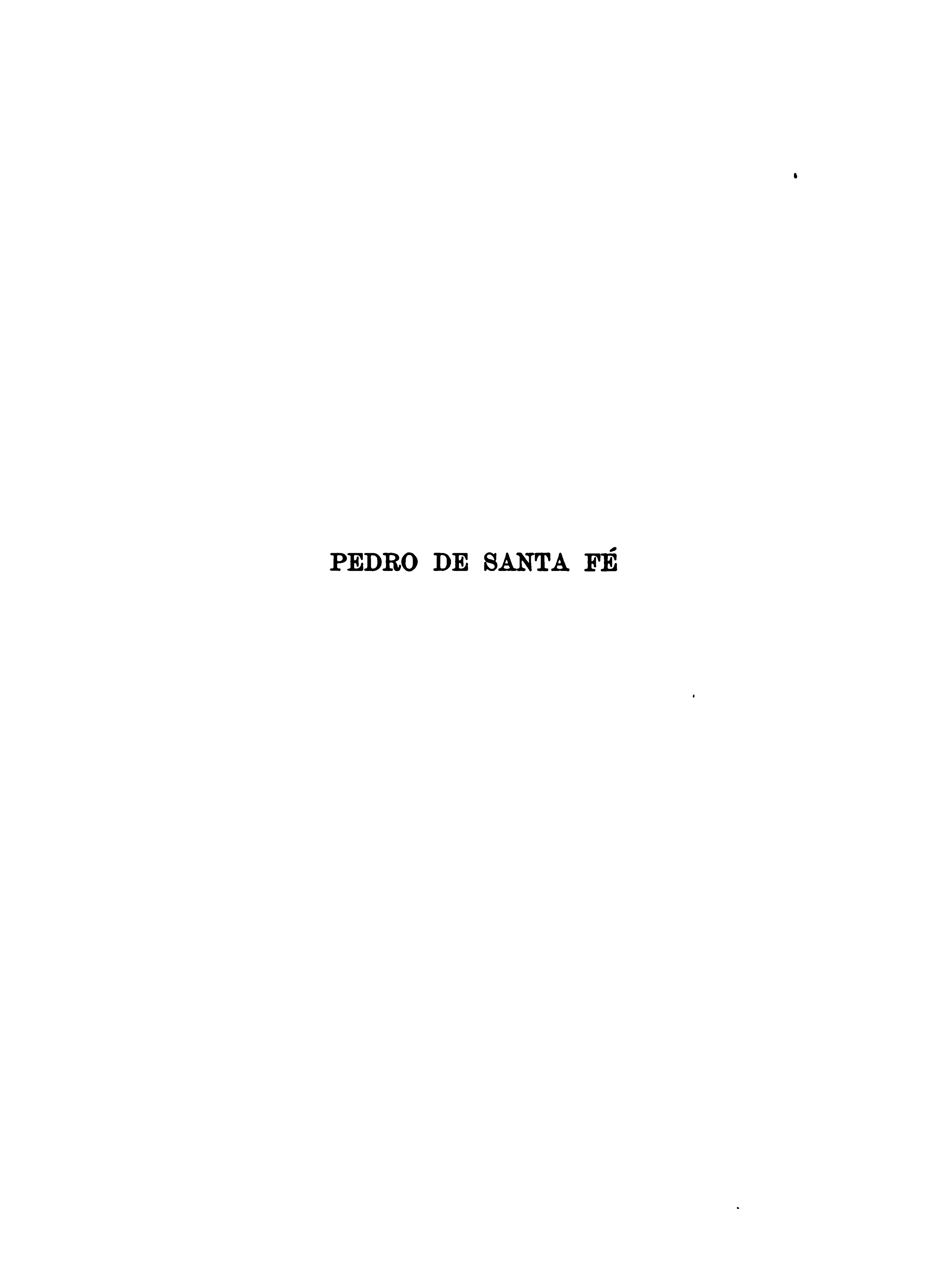
Dixo en ver-me apressurado
e mudar muitas colores:
"Querria saber de grado
quaes son vossos dolores,
ou quaes son los temores
por que viveis enojado
ou se sodes namorado
de algũa d'estas sennores."

Con medos ja mui mayores,
baixo como quen murmura,
respondí: "Grandes rencores
passo, forte pena e dura;
que quero mia sepultura
se por vos non se desvia,
pois perdí a fermosura
de la vossa sennoria."

"Inda que non sei a queixura
que vos faz andar penado,
parecedes-me apressurado,"
dixo ela, "en tal figura
que se este mal vos dura,
certamente se diria
que avedes amargura
e gran cuita todavia."

Fin.

"Se vossa mercee non cura
mia cuita, sennora mía,
mui triste mort'e segura
espero de cada dia."



PEDRO DE SANTA FÉ

LXII

X^1, fol. 100.

Cançion.

A Deus, mia boa sennor
que eu amo mais que a min!
Non receo minna fin
por vos ser bon servidor.

Eu ben vejo que me conven
— ja non posso mais tardar —
con tal cuita c'a mi ven,
que por força sospirar.
Mas de tanto me vai ben,
que o mal ei tan vezado
que non sento tal bocado
c'a mi seja sen sabor.

LXIII

X^1, fol. 123 (publ. in Nieva, p. 165–7).

De la desigualdat que ffavor trae.

Pois por favor certo sei
a todo ome ir mellor,
por tanto eu cridarei:
Ai favor, ai Deus, favor!

Vejo un ome entendido,
sabio, de bon sentimento,
e se non é favorido,
á mui pouco valimento.

E pois tal connocimento
ja manten favor por lei,
por tanto eu cridarei:
Ai favor, ai Deus, favor!

Cato outro neicio, rudo:
Se favor por seu o priso,
todos o dan por enviso
e dizen qu'é mui sesudo.
Quen favor ten por escudo,
todo o mund'o ten por rei;
por tanto eu cridarei:
Ai favor, ai Deus, favor!

Quando ven a via fora
quen favo[r] dá por esprito,
non cessa quen-no adora
ou quen bendiz o maldito.
D'onde eu [sempre] repito:
Reverencia lle darei.
Por tanto eu cridarei:
Ai favor, ai Deus, favor!

DON ALVARO (GONÇALES DE ALCÁNTARA?)

LXIV

C Gomez Manrique II, p. 90–91.

Pregunta de Don Alvaro a Gomez Manrique.

Muito prudente sennor,
nobre, famoso Manrique,
se calo vosso louvor
é por que baixo non fique;
e assi por certo sei
que por muito que vos gabe
acabar non poderei
quanto louvor en vos cabe.
O al que signo s'acabe.

Posto que meu entender
fraco non possa bastar
pera vos sastifazer
o que quero preguntar,
e que menos de que deva
preguntando vos entregue,
a vos soo conven qu'escreva
e em outren non empregue
a pregunta que se segue.

Digo de dous cavaleiros
feitos em ũa batalla,
ante dos golpes primeiros
un de o seer se traballa,
o outro aa derradeira
da vitoria presente.
Qual será n'esta maneira
feito mais onradamente,
ambos d'esforço valente?

Sennor, en vossa mercee
con muita fé m'encomendo,
ca o que de vos se lee
guardo, estudo, aprendo.
Responda vossa prudencia,
alce meu baixo saber,
por que con mais diligencia
e razon deva querer
vosso serviço fazer.

GOMEZ MANRIQUE

LXV

C Gomez Manrique II, p. 92–93.

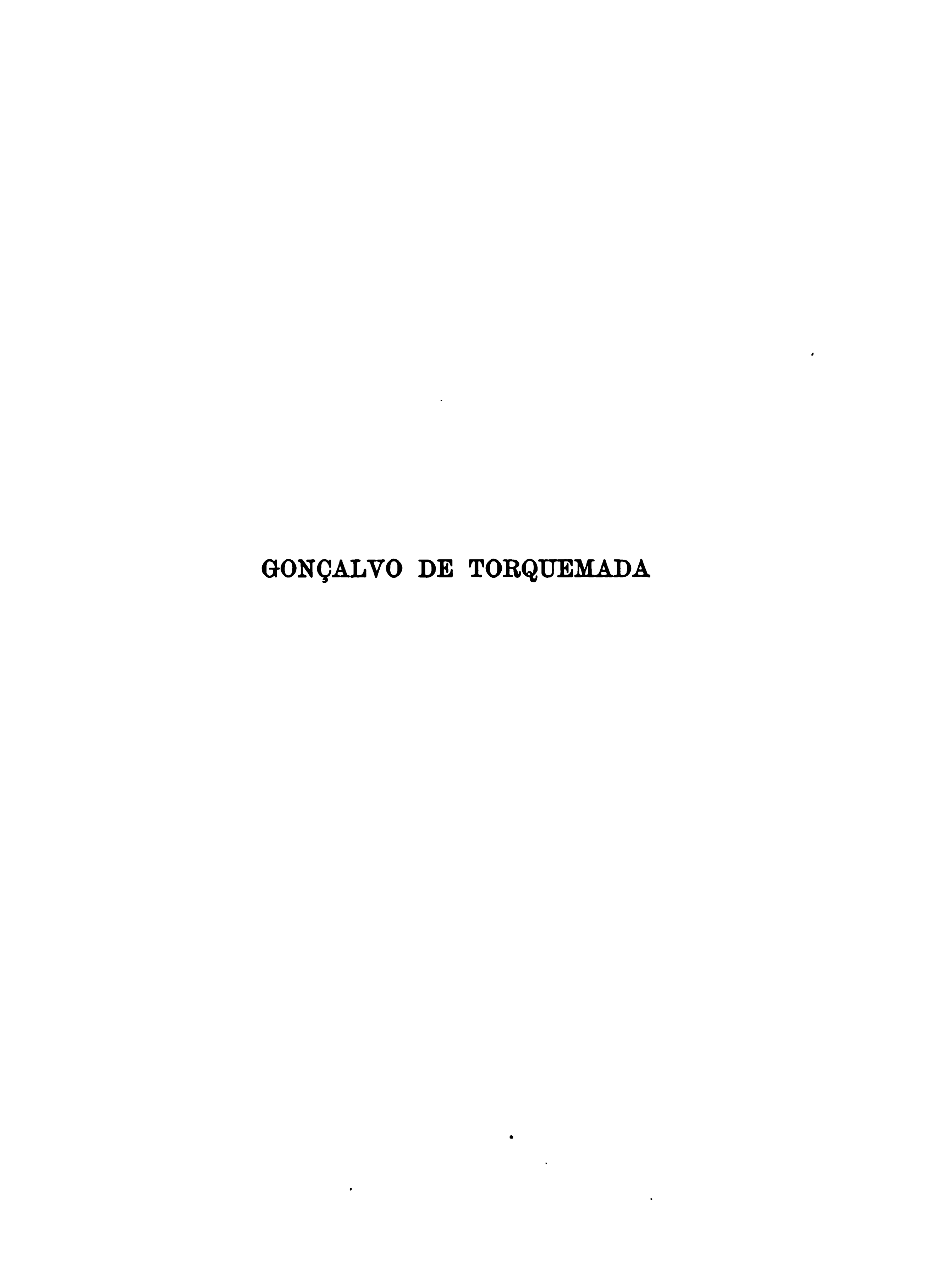
Respuesta de Gomez Manrique.

Traballos con desfavor
do Sennor Rei Don Enrique
a vos, gentil trobador,
me farán que non reprique
inda ben como querrei;
mais macar eu me desgabe,
nunca vos eu negarei
esso que meu saber sabe,
posto se me faça grave.

Graças vos quero render
por me tanto conloar,
mais lo non me connocer
vos engana sen dultar;
e temo se ven la prova
que mia vertude se negue,
ca muito mellor por nova
me terreis que cando achegue
e minnos vicios desplegue.

Desejando complazeir-os,
— ca desejo-o sen falla —
digo d'estes escudeiros
que vossa queston entalla:
Qu'el que orden cavaleira
recebe, des que vencente,
onora mais sa bandeira
pois primeiro merecente
se fezo que recebente.

Canto dizedes se cree,
ca vossas trobas veendo
faz que o que non se vee
se reconnoça leendo.
Non miredes la eloquencia
baixa de meu responder,
que con la gran diferencia
de las falas meu poder
non pode ben compoer.



GONÇALVO DE TORQUEMADA

LXVI

X^1, fol. 55 r.

Dezir.

Un dia por mia ventura
fora-me eu acercar
en ũa val mui escura
onde ouve gran pesar,
por que vi ali estar
un ome desesperado,
cantando desaguisado
un cantar con amargura:

Cativo! de mia tristura
ja todos prenden espanto
e preguntan que ventura
é que m'atormenta tanto.

LXVII

X^1, fol. 154.

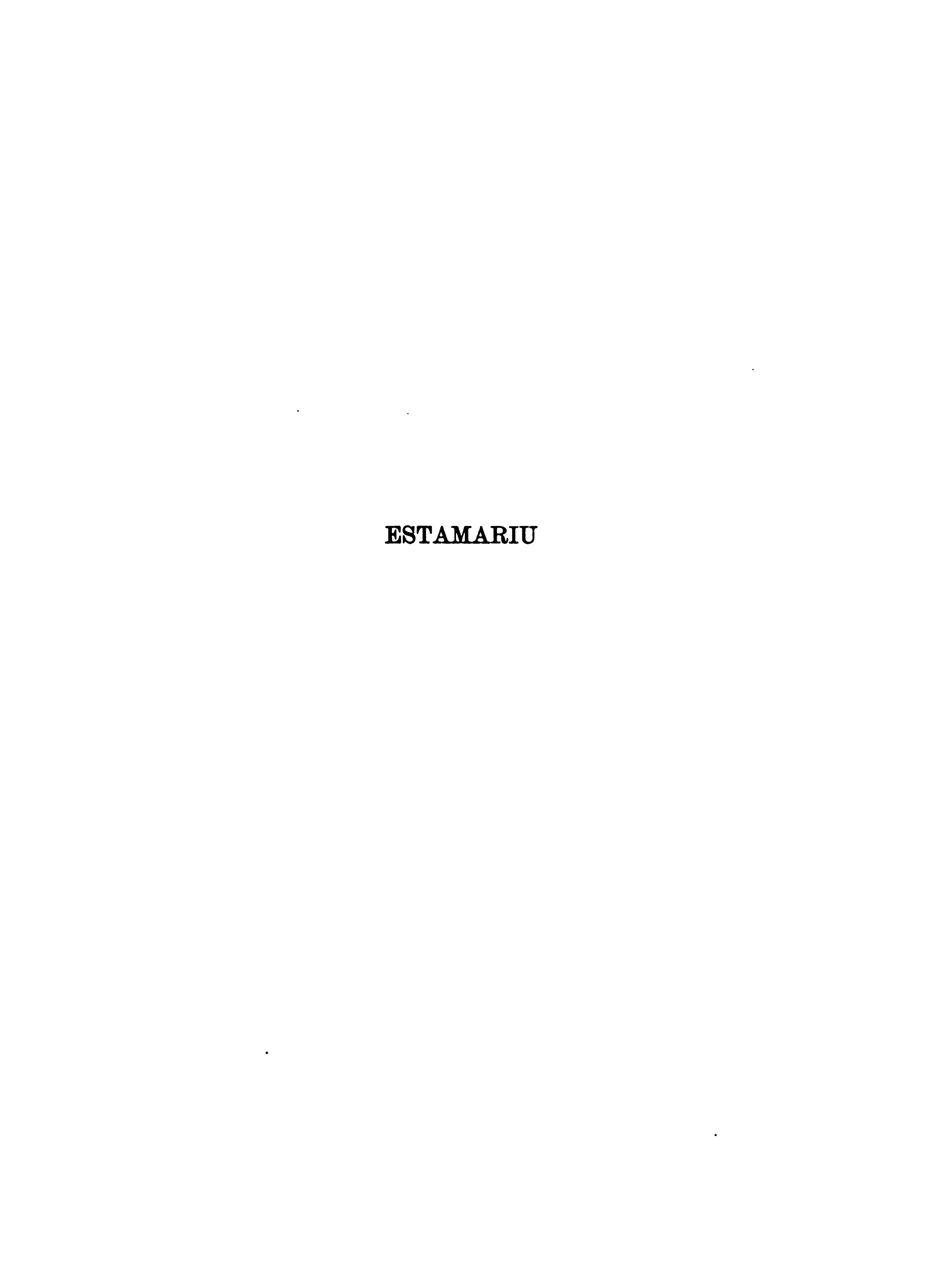
Otra canzion suya.

Pois me vou onde cuidoso
soo certo sempr'e serei,
esta cançon cantarei,
que me será conortoso:
Trist'e mui penso[so]
sempre veverei,

Tan cuitado sen prazer
quen me vir' oi que me parto,
de maas tristezas farto,
saiba que soo en seu poder
do Amor sempr'enganoso;
por que con razon direi:
e mui desejoso
do que ja passei.

Ben como desesperado
entendo de caminnar,
pois que non posso cobrar
neun ben por meu pecado;
e direi: Pois ordenado
ás, Amor, de me matar,
o tempo passado
non é d'olvidar.

Parto-me logo agora.
Vede o que poderei fazer,
en que possa comprazer
a vos, meu ben e sennora,
como quer non me colora
tal razon a meu entender:
Con minna sennora
soía viver.



ESTAMARIU

LXVIII

X^1, fol. 57 r.

A Deus quedeis, linda corte,
guarnida de gran poder,
pois en ti é meu prazer,
mia gloria e meu conorte.

A Deus qued' el lindo Rei,
Reinna, Infante e donzelas;
pois me vou comprir la lei,
a Deus queden todas elas;
ca non posso al fazer.
Mas servir e obedecer
quero eu en quanto viver'
a vos, estrela do norte.

ANONYMOUS

UN PORTOGUES

LXIX

L, fol. 451.

Otro dezir.

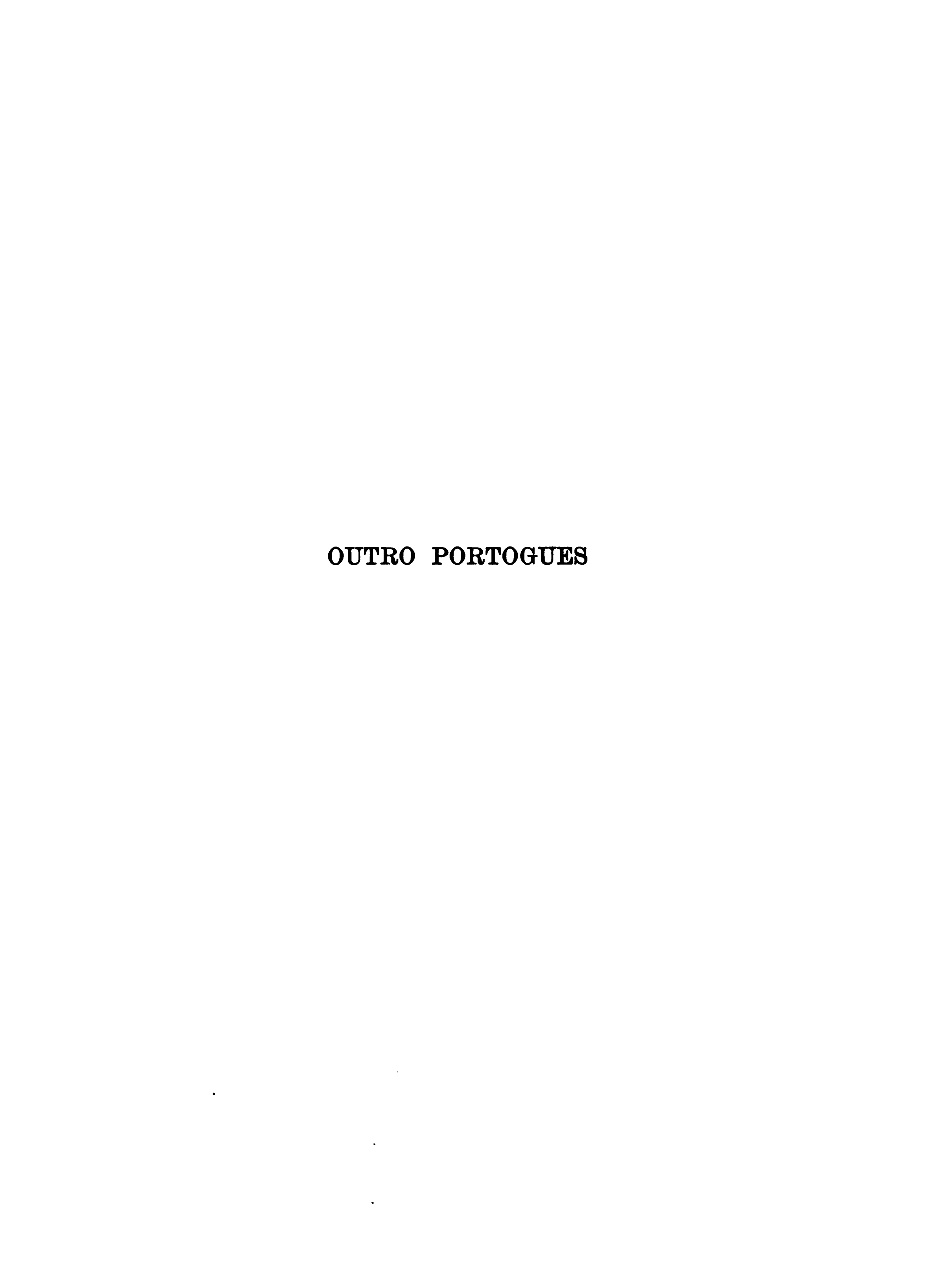
[Oh] demo, dou-che por teus
todos estes castelãos,
se non con justas e torneos,
en outras cousas non an mãos.
Tragen os corpos ben sãos
e an pouco ardimento,
por que an posto en perdimento
o moor reino de cristãos.

En ricas roupas forradas
tragen os seus corações;
en jaquetas ben brosladas,
comedindo traições,
non veen las maldições
en Castela de centadas.
Francos e dobras cruzadas
cen mil dan en redenções.

Como fermosos pavões
vos vejo andar louçãos,
e bravos como leões
a do[nde] vos minguan mãos;
mas los vossos comarcãos
que aqui son vossos vezinnos,
todos vos an por mesquinnos,
peitoros como paytos.

Como agora é perdida
a cativa de Castela!
Por que razon era v[i]ida
tanta cobardice en ela?
U veen dona e donzela,
i é toda sa folgança,
e non veen la mal-andança
que ora sofre a mezela.

Fezeron mui grand' alardo
e gran sembrante de guerra;
des i lançaron un dardo
vinte codos por la terra,
roubando de serra en serra.
Con peitos e con pedidos
eles van apercebidos;
dizen: Non á ponto (de) guerra."



OUTRO PORTOGUES

LXX

L, fol. 469.

Otro dezir de un portogues.

Mal segre aja quen vos ensennou,
ai mia sennora, primeiro a falar,
[e] que[n] vos tal soubo ensennar
e de aquesto non vos castigou
[qu]e a quanto vos digo respondedes "non,"
e nunca dizedes outra razon.
Por ende mal aja quen vos lo mostrou!

Tan boo vos fora de vos deprender
a dizer "si" como "non" deprendestes;
mas con aquesta palavra nacestes
e con ela avedes de morrer.
E se de aquesto non vos castigades
e en dizer "non" muito porfiades,
con vosso ben non ei que fazer.

E se esta razon a vos muito dura,
a mi conven forçado morrer,
[e se esto m'aven] por vos ben querer,
e vos de meu mal non aver cura,
quan mal-pesar [eu] vi de meu padre,
tan mao o veja de vos vossa madre,
e de todas partes av[e]rá i tristura.



PARALLELISTIC SONGS

LXXI

CMus. no. 6.

Al alba viide, [meu] bon amigo,
al alba viide.

Amigo, el que eu mais queria,
viide al alba d'el dia.

Amigo, el que eu mais amava,
viide aa luz d'el alba.

Viide aa luz d'el dia,
non tragades compannia.

Viide aa luz d'el alba,
non tragades gran companna.

LXXII

CMus. no. 50.

Minno amor, dixestes: Ai!
Venno a ver como vos vai.

Minno amor tan garrido,
ferí-vos vosso marido.
Venno a ver como vos vai.

Minno amor tan loução,
ferí-vos vosso velado.
Venno a ver como vos vai.

LXXIII

CMus. no. 437.

Meu laranjedo non ten fruto,
mas agora ven.
Non me o toque ninguen!

Meu laranjedo frolido,
o fruto non ll'é viido,
mas agora ven.
Non me o toque ninguen!

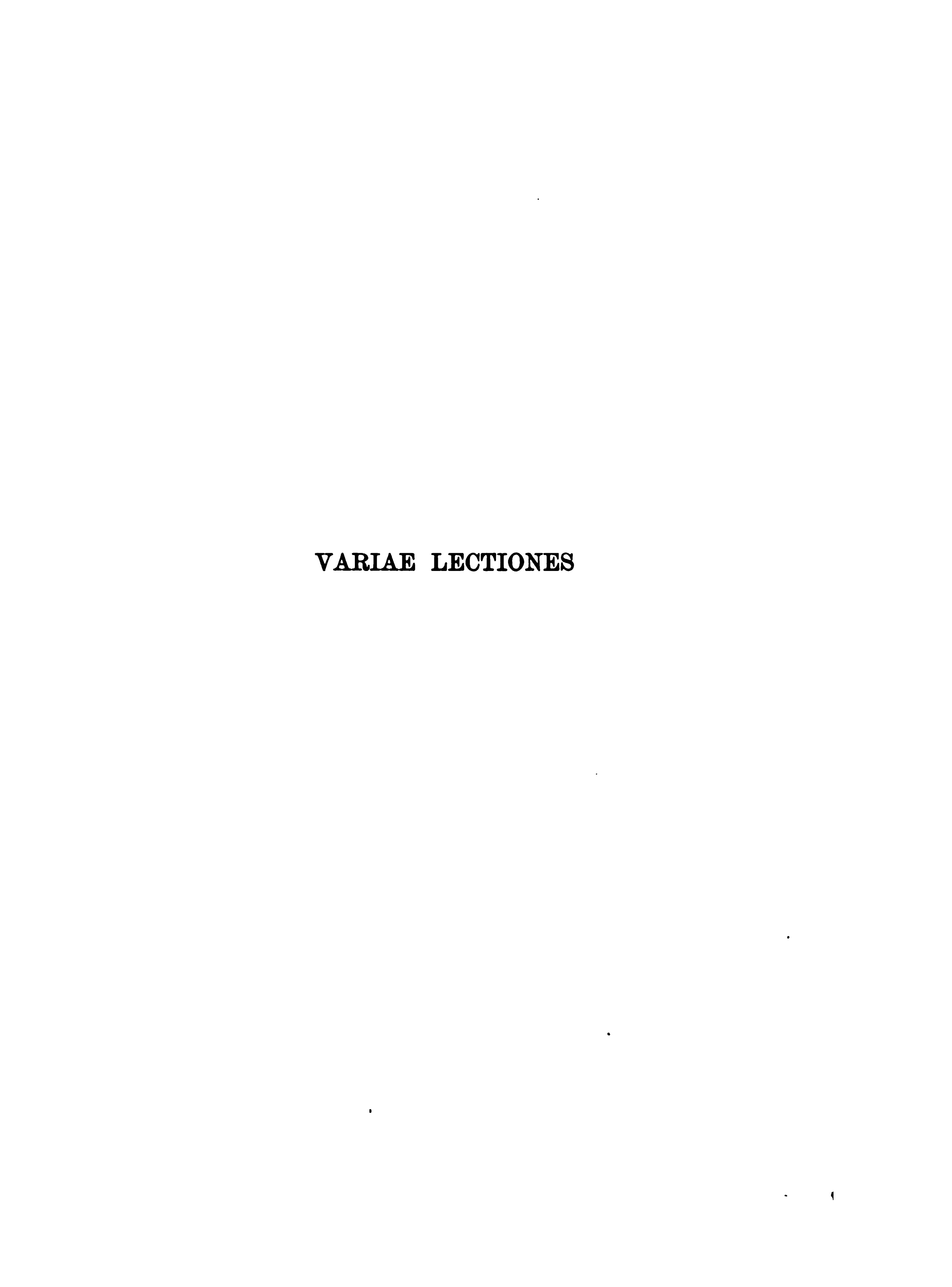
Meu laranjedo granado,
o fruto non ll'é chegado,
mas agora ven.
Non me o toque ninguen!

LXXIV

CMus. no. 458.

Meus ollos van por lo mare,
mirando van Portugale.

Meus ollos van por lo rio,
mirando van . . . . . .



VARIAE LECTIONES

VARIAE LECTIONES

I. 1 conplida 2 bondat 3 Pues del m. es p. 4 La vestra mui grant nobleza 5 la vestra 6 La qual sirvo 7 Moriré 9 Q. yo el l. veo 10 donde bevides s. 11 desseo 12 mansilla 13 El mi 14 La o. do etc. 16 vestro

II. 2 Qu'en — ganaredes 3 M. ssyn infinta e m. syn d. 4 sienpre mas — otra 5 si — bien 6 le f. 7 Servir vos sienpre, etc. 8 sufriendo 9 seades 10 Pues — tenedes 12 el v. d. 15 a la falla 16 engaño me seguerastes 17 Tenent — lo 18 Sy

III. 1 miña *all texts.* 2 ya *all texts.* toman X[1] 4 Foy que me tormenta t. OH Es que maturmenta t. X[1] 5 Mays n. s. etc. O Mas non se etc. H que non senel m. a. X[1] 6 A *omitted in* OH A quien maç de meu crebanto X[1] 8 Que eu ben etc. O Qui bien etc. X[1] Que ben ser H 9 mal pensar X[1] 10 Cuyde *all texts* 11 de que vine enestado X[1] 12 agora creo cuytado X[1] 13 Que cuidar non es firmeza X[1] 14 deseo X[1] 15 que vos etc. OH dyrye O bien les dire X[1] 16 Lo que yo he ben obeio OH lo que oyo bien lo veo X[1] 17 C. o loco que m. a. O Quando o l. cay mas alto H Quando el loco quiere mas alto sobir X[1] *The following two stanzas are wanting in* X[1] 19 prove saudece O pobre sandece H 20 deu a p. H 21 locura OH 22 entonar H en torvar O 23 Pero mas non a verey H 24 Sy O si H 26 Quen en carcel sole vivir O Quen carcel sole viver H 27 En carcel d. morer O En carcel sobeia morer H 29 puso OH dubdada O dudada H 30 mi OH 31 seya siempre H 33 lazdrada OH 36 su OH

IV. Ai *omitted in* LO en que f. TLO en quien fianca X[1] Ya, señora, en que f. Juan Rodriguez p. 79. 2 He por cierto syn dubdança OF E p. c. s. dubdança X[1] 3 ayas O Non lo ayas LT Nolo ay por v. X[1] 4 ni t. T mi t. LOX[1] *The first*

stanza is second in O, *which text has the last stanza in its place; the first and fourth stanzas are wanting in* L. 5 mi mereçimiento OX[1] No por que merecimiento T N. p. quel merecimiento CZarag. p. 201 6 lo OX[1]T que *omitted in* TCZarag. 7 tu merced complida OTCZarag. 8 Duelete del perdimiento OTX[1] Duelete del p. CZarag. 10 mi OTX[1] mia ventura he vida CZarag. 11 sea OTCZarag., sia X[1] 12 mi esp. O a la mi esp. TX[1] CZarag. 13–14 Pues que toda mi membrança Es tu figura O Pues toda mi bien andança Es tu folgura X[1] 13 buen estança T 15 Non se lugar tan forte O Non se l. atan fuerte T Non siento l. t. forte X[1] Ya non se l. t. fuerte L 16 En que me defienda T Que a mi defienda L 17 De la tu muy grand beldad OTL En la etc. X[1] 18 traygo yo la m. O tengo yo etc. X[1] Con tu tengo ya l. m. T en ella tengo l. m. L 19 syn contenta O sin c. X[1] sin contienda TL 20 Sy me non vala tu vondat O Sime non val tu bondat TX[1] Sy non vale tu piadad L 21 es verdat OTX[1]L 22 rremembrança OTX[1]L 23 tengo tu lança O t. una l. TXL 24 de amargura OL 25 Esta lançada sin falla X[1] 26 A mi cuydado T 27 Non mela dieron del muro OX[1] No me la dieron de m. T 28 nin la pryse yo en vatalla O Ni la prise en b. TX[1] 30 Mas viniendo a ti s. OT M. v. atu s. X[1] 32 Me firió e syn t. O Que me firió sin t. T Qui me firió sin t. X[1] 33 E fue tal la mi a. OX[1] Atal fue la mi a. T 34 Syn OTX[1] *The last stanza is first in* O, *second in* T 35 E en ty etc. O 37 De todo lealmente O talante X[1] Con puro l. t. T 38 Mienbra te etc. O Mienbrete etc. TX[1] 39 E sienpre te venga en miente O De mi se te v. etc. T emiente X[1] 41 dexes tu serviente O dexes tu sirviente T E no lexes tu serviente X[1] 42 olvidar X[1] 43–44 *In place of these lines* O *has ll.* 13–14; E tu faras buen andança E mesura X[1]

V. 2 aya la tu altesa 3 pues etc. 4 seyendo 5 abaxo me mi v. 6 mi 7 la 8 puso 9 tu fallimiento 10 tu 11 mi 12 Es puesto en pensamiento 13 reyes 14 coronado 15 do te plase van tus leyes 17 e pues eres tal señor 19 Sy entiendes que es p. 20 soy — judgador 21 tu 22 omme es 23 dueña 25 tu 26 ensalças 27 e abaxas la noblesa 28 quien — obo 29 lo 30 Se que eres 31

o enemigo 32 tu 33 al — echas 34 le 35 Quien te sirve 36 le

VI. 1 Prove O Probe T 2 o m. etc. O do m. etc. T. 3 menguada v. O 4 ovieron OT 5 assi T 9 mui *wanting in* T triste e O 11 fueron ver etc. O fueron por ver que parece T 14 Nin me pone tal c. O me *omitted in* T 15 yo O Porque yo prenda le deue T 17 puede O Tras gran pesar plazer T 18 plaser O Algun tempo spero hauer T 19 Estos OT direy T 22 yo 23 morroy O 24 dixiendo O diziendo T 28 Pues — no T 29 O — solya OT 30 M. lo o. O m. les golvidey T 31 plaser O quanto plaser T 32 tenyo conmigo T 35 *Wanting in* O vezer T 36 *Wanting in* O

VII. 1 Pues me fallescio v. MVX^1 2 en el tiempo del plazer MVX^1 3 ya non etc. MV 4 sienpre MVX^1 6 Llamaré orad p. m. MV 8 elamazabany X^1 Lamaçabacthani M lama zabathani V 9 Quien mis cuitas entendiese MV Quien supiese mi tristura X^1 10 mi MV mi dolor X^1 11 adolesciese MVX^1 12 llanto MV planto X^1 13 Quanto mas si bien supiese MVX^1 14 Tanto bien como perdi MV el g. b. queu p. X^1 17 hely lamaçabacthani MV Elamazabany X^1

VIII. This is the text of M, which has, however, no Gallegan forms. — 1 plaçer X^1 2 e *omitted* in HX^1. 3 Seray morir, mays non ver X^1, Seray morrer e mas non ver H 4 Perder meu ben, cuytado X^1 meu bien perder, c. H

IX. 3 Duele te de la mi V. 5 tu 8 yo f. etc. *satisfies neither metre nor construction.* 9 jamas 10 duele 11 tu 12 dexes 13 bevir 14 tu 16 bien — he 17 faryes 19 dieres 20 so en esp. 21 luenga 23 soy 24 soy ya nin 25 quien solia 27 a Dios por quel tu c. 28 me trae t. afyncado 29 otra — he 30 Tan sobeio 31 El mi coraçon pelea 32 Que la mi muerte deseio 33 se que sea 34 nin sey conseio 35 al — guerrea 36 acarrea

X. 1 El 3 la mi entençion 4 falimiento 6 de lo 8, 9 acorrymiento 10 ssy quisiese 11 partiese 13 ovyesse 14 de lo 14 desseiarya 17 paresçe 19 ssabiendo á quien s. 22 de lo

XI. 1 quien — cuydé 3 plaser — desseié 8 o n. p. etc. 9 soy en otra 10 quien 12, 13 Sy 15 sufro 16 ya 18 o do 23 desseo 24 Sufryó é sufre

XII. *The last stanza is lacking in* L; *the others are in the following order:* I = IV, II = III, III = I, IV = II. 2 yo bien L 3 Reyna LO que l. L 5 oyeran O ya de minon oyran L 7 nin LO 8 mugier L 9 buen LO; dueñas L 10 que yo quero me yr L 11 vengo a d L 12 pues ques asy L 14 tienpo L 15 bua O buena fee L 16 veo L 17 fago L 18 el mi L 21 quantos bien L 23 quantos L 25 quantos L 26 e de buen talante L 27 que non queso s. ninguno L 28 quanto L 29 senores L 30 ame O que v mucho a L 31 vos t. L 32 que L trobé O 33 nin LO ya L 34 nin LO 35 otro LO que *omitted in* L 36 de aque L 38 ya me vo O 40 chamó O 41 o — mandó O 42 sin mas t. O 44 jamas O.

XIII. 1 lexar 2 sufro *Instead of* muito *the reading may have been* mui gran. 3 A la 4 améla 5 fallesció 6 poco de tienpo duró meu plaser 8 la mi s. 9 graçya — voy

XIV. 2 mis 5 serviçio 7 prymeramente 11 usé 12 de ssy 18 del 22 cara han mente conprou 23–4 cristianos: manos 24 sus 26 enemigo 29 otra 41 ssyn sabores 45 posan 48, 49 otro 51 judio 53 syn otra 55 Rryna 56 melor 57 bua 59 boo 61 cavellos 62 Juan S. Mesia 63 poso — enplear 66 en — syn mas 69 plasenteyro 70 pagué 72 Juan 74 traia lygero 77 nos os p. etc. 78 manos 80 traia por el 83 desir 85 algunas cosas 87 sy quer 88 menester 89 otras algunas sy n. m. menbraren 90 *Here, as well as* 110, morrer' *may be the better reading for* morrei. 91 sy quisyeren — conplyran 92 la 95 superen 96 syn r. 97, 98, 99 le 100 atendo, *against rhyme and sense.* 101 sy 104 syn r. e t. syn decreyto 106 lexo — conplidores 107 Soosa. 108 cosa 109 algunos 110 les seio otorgada 111 fue 112 manos

XV. 1 si delos ojos 3 quele 4 mi 5 me 6 alguna 7 E yre v se 8 *lacks a syllable* 9 dire 10 la vuestra beldad 11 verdad 13 *Has one syllable too many.* 15 sey 16

jnchal 17 mas 10 ayuntado 19 benir 25 o 27 si asi 23 petrejo

XVI. 1 ssynpre sserviré 2 ssoy 4 a la 9 ossaria 11 syn 17 do 21 el p. 23 pos 25 el — syn 29 pensé 32 dyré

XVII. 1 una 2 yendo 6 yva — disieudo 7 anda a Dios *40* encomiendo *40, 556* 8 mas *40, 556* 10 miré *40, 556* 11 E bien vy *40* el A. *40, 556* 12 clamaba *40* 14 o *omitted in 40* planto *40, 556* 16 veo *40, 556* 17 cuytava *40* quexava *556* 18 su *40, 556* 19 pregunté a una d. *40, 556.* 21 alabava *40* 22 Ay donsella syn plaser *40* Ha donsella syn plaser *556* 23 A mi plase vos d. *40* Plaseme de vos deser *556* 24 andava *40* 26 manzella *40* mansela *556* 27 vase *40* se va *556* 28 que jamas non lo veredes *40* mientra *556* 29 nin sabredes *40* 30 su *40, 556* 31 una *40, 556* fue *40* 32 De quien ia profazaredes *40* de quexa porfasaredes *556.*

XVIII. 3 ssu 4 disiendo 7 su 8 espaçiosa 10 una 11 disiendo 12 nombrar non osaria 15 planto 18 a las 21 su 24 unas 25 otras — planto 28 su

XIX. 1 Ruy señor, veo te quexoso 2 rruegote 4 sufres 5 tu 6 solias 7 fueste 8 do 9 yo 11 Syenpre fué minna entençion 13 faré 14 pos 15 mas — valdria 16 vevir 17 rui señor 20 bevir soledes 22 huespedes 23 quieren

XX. 1 perdonador 3 mantener 4 mientra — yo 5 sentir 6 ni — mas — su 7 Menbrando 10 el — perdiçion 11 despues — passyon 12 los infiernos 13 pues 15 quiero ser vuestro serviente 16 pues — perdonastes 17 Perdonad 20 de o canto etc. 21 yo 22 mortales 23 sepaes

XXI. 1 Quien por Dios etc. 3 despues 5 rriquesas 6 Ques para syenpre durable 7 estable 9 El señor del a g. 10 perdonador 11 ningund su s. 13 ningund 14 Ques fiyrme sin mudamyento 15 Quien le da egualamiento 17 Quel señor de la g. 18 ovo p. nin avra 19 Quien 21 es m. loco 22 Quien de tal locura e. 23 viste 24 e muere de poco en poco 25 Yo — lo t. 26 otro — nin 27 Pues que todo 'l m. sp. 28 su grandesa

XXII. 3 pues 5 bien 6 una 7 la muerte 8 veo ssin 10 pues non he 11 quiero 14 merced 15 Sy de tu verdad 16 menbrares 17 bondad 18 Sy 19 piadad 21 pues en tu p. 23 e sy he buen donado 25 El mi 30 Los 32 por el mi 33 pues

XXIII. 2 mas sy querrer l. 3 mas synpesar 4 nin — sufrer 5 un poco 6 penes 7 he de lo desyr 8 quisyeron 9 sin rrason 12 quisieron 13 curó 15 Ansy — moryré 17 moyro mays v. 18 nin — averé 19 dèxaron de plan 21 morendo bevyre 23 quera — merced 26 del alma 26 Poys me non val verdat nin fe 27 Sinnon 28 T. lo al es vanidad.

XXIV. 1 la 5 He — mi 7 Dy 10 tales 11 lexo — ganança 13 pues troqué 15 su 17 ay 19 syn dudança 20 syguen en todo s. 21 Ya — teno 23 complido 27 loaré g. semblança 28 el seu perdon. *Cf. CB. p.* 645.

XXV. 1 La que siempre obedeçí 3 solo 4 le menbra 7 a la 12 Ningunt tiempo nin me val 14 Le — se 17 mangela 19 Sy ossase 22 He 23 osso 24 Sy es doña nin d.

XXVI. 4 ruysseñor 6 vydo 10 bevir 16 quexoso 17 syn falimiento 18 tu m. e tu s. 20 pessamento 23 una 26 que den a etc. 29 sabidor 30 avras 31 Ssy 33 le 34 Rruyseñor, sy etc. 38 es mi plaser 39 membrandome a 41 ove 32 menssajero 43 aché parlero 47 noble padeçer.

XXVII. 3 sufrendo 8 plaser 15 pensé 20 ningunt 21 tenor 22 syn plaser 25 encarçelado 26 prisyon — syn 27 mi 28 qui 29 syn dudar 34 quiero 40 Loar syenpre á quien loé 41 loaré 42 seré 44 diré 45 sé

XXVIII. 2 destos 4 jamas plaser 6 sufro a. ssufrer 8 sé 10 estos 12 mantenendo lealtade 15 le plas 16 Sy — beldat 22 les — plaser 24 ellos

XXIX. 3 que me etc. *15* demostró *15*, *20*. 4 e tan pura 20 5 naranjal *15*, *20*. 6 estas *15*. 8 la *20* 10 pensosa con o. *20* 11 por verdade *20* 13 Algunas *15*, *20;* de las *20* 14 por la orta t. *20* 15 profasavan *15*, *20* 23 e *and* se *omitted in* 15; infyngian *20* 27 mirar con onestade *20* *Stanzas IV and V are wanting in 20.* 30 do 32 vido

33 Respondiome 34 avie 35 lealtade 36 sufrya 38 Sy — pona 40 otra lus nin otro esp. 41 Synon su 42 Syn ninguna c.

XXX. 4 buen 5 syn plaser 8 le 9 syn 13 poder v. 24 meyrar 25 he 26 Ssynon 27 *This line, rhyming in — ar, is wanting. See Notes.* 28 nin — meu g. d. 29 plas. 35 deyjastes 36 En prision syn pyedade 38 otrossy 39 Fasta ques menbre de mi 40 syn cruedat 41 mirad 42 verdat.

XXXI. *In* L *the order of stanzas is as follows: I, III, II, IV.* 3 e *omitted in* L 5 dueña L noble LO 6 adonada en su f. L 8 conplir LO 9 onestad L 10 señora L 10 honrrados L 12 e broslados en bondad L 13 orladuras de beldad L 14 avyen otra labor O 15 Sy — non O e *omitted in* L 16 labrados en lealtat L 17 en la cibdat O en la çibdad L 18 donde — fue L 19 mucho L 20 primo a esta O 22 puedo dezir L 23 del su L 24 su O e su vista enamorosa L 25 ay dios que bien a. L 26 quien sienpre oviese L 27 obedesçiese L 28 Seyendo L egual en su LO 29 so en O Yo non lo soy por mi pecado L 30 su L 31 perder O querria yo de talen L 32 loaré O a esta señora ser mandado.

XXXII. 2 noble 4 loan su 5 Syn 8 soy 10 Syenpre seré 12 nin — donayre 18 syn 22 byvir 25 syrvendo 28 syrvo 29 you 33 deseosso 34 andaré fasta 35 noble.

XXXIII. L *contains only* ll. 1-20. 1 creueldat O 3 lexa O pues me lexa quien m. p. L 4 ya non se L 5 tienpo L 6 su L 7 del — su L 8 mandó LO 9 dama L 11 syrvo LO la qual L 12 loé syn O servire sin fallemento L 13 Vy muchos L la LO 14 Seruieron e seruiran L 15 otros LO 16 ó maldiran O 17 ossado LO 18 su LO 19 E agora etc. L 20 Veo otro mudamiento L 21 Cuydo 23 beio 24 eu 26 e quen etc 28 olvidó su a. 31 ensalçe 36 syn meresçimiento.

XXXIV. 1 affané 3 ian 4 bivré 5 merced 6 syn 7 yré 8 yré 9 plaser 10 nin gasallado; assy morrey 12 serviré o q. etc. 14, 15 nin 16 vere 18 complyda 20 el m. 26 yo 28 de m. o. etc.

XXXV. 4 sofriendo 11 Syn 17 solia 20 syn 22 ningunt plaser 27 torno 29 soy 31 ca la vya eu cobrado 34 syn 39 teno 41 de 42 ennoblecido 43 eleydo 46 syn 51 sy

XXXVI. 1 Syn 14 todos los 16 senblança 17 syn dudança 24 ansy 25 tienpo 30 percayda 35 sofryr 38 ossar 41 mansela 43 sy 44 por e. l. e. 48 le — nombrar 49 trybulaçion 51 sufre 52 ossando 57 sseu

XXXVII. 1 Byva siempre ensalçado 3 P. el q. syn duda oso 4 Decir que ssó en. 6 syn 7 mensura 10 noble ossadia 11 al m. guiya 16 ovo 21 su 22 noble 26 foyese 28 otro — he 29 syenpre será Rrey 32 M. enteuçion complida 33 vena m. ó v. 34 otra 35 Poys tanto c. l. 37 ben p. 39 meresçimiento 41 Sy es d. ó d. 43 Fasta el mal ser avenido.

XXXVIII. 1 fustes O 4 ay O 6 Fo en o O 11 otra O 12 Sy O 14 plaser O 19 su noble m. O 26 Sy O 27 benir O 28 osado O 30 nin O 33 poned O 34 poder de D. O 36 Sy O 40 Syn ningunt acorrymiento O.

XXXIX. 1 soy 3 syn 4 del su a. soy 5 el 7 fasta 9 seray 12 Fasta ver la su venida 19 solo plaser 20 he — mi 23 hermano 24 oyd mina 25 judgat 26 merced 28 so nin

XL. 2 por vos s. 3 sufreudo 5 amé 6 afyncado 7 soy 8 nin de otra 11 pud al 12 a de gran c. p. 13 sufrer 14 he 15 syn 16 afané 18 ense 20 d. syn v. n. v. 24 mas que otra 26 sy ternerdes 27 soy 28 v. mandades me g.

XLI. 3 quien 6 syn 8 Lo que etc. 10 carrera 11 es nin fue 12 nin — tenor 13 quexo 14 sy 15 Pues me distes 16 noble 17 quien — soy 18 seré syn 19 maguer — sufro 20 syn 21 seas ensalçado 22 Pues 23 Buen 24 fablar — reyr 25 Bien me puedo e. 26 amé 27 Mes si 28 Muerto so yo p. 29 Que calquier que te serviese 31 Devie — bevir 22 Por quanto coyta en qui se vese 33 C. ssy por esto fuese 34 Yo me pongo etc. 35 Sy 36 judgador.

XLII. 2 soy vestro 3 Quered — merçed 5 noble 6 sy 7 syn dubdar 8 jamas 9 Sy — merçet 10 morré syn. 11 plega 13 pusistes en prision 14 do eu non poss salyr 15 syn 16 otra 17 nobleza 19 This line lacks a syllable. *Read:* [o] meu cor ?

XLIII. 1 sofridor 2 so sienpre seré 3 seyendo 4 quien — veo e veré 5 sirvo e serviré 8 tove e tengo e terné 9 quier 10 sufro e sufryré 12 venceré 13 do e daré 14 Syenpre 15 tenor 16 perderé 18 dixe e diré 20 force — forçaré 21 penssé — penssaré 22 quier — o m. 24 amé — amaré 26 cuidé — cuidaré 28 passé — passaré 29 sygo é seguiré 32 andé — andaré

XLIV. 1 un 2 beviré 4 toviere 5 Non diré qual es nin quien 8 otra 9 trae 11 syrvo 13 plazer 14 Hé membrança de su v. 17 Las otras 19 yo 21 es 22 traye 26 senblante 28 byen; *Read:* Qu' assi *etc.*? 31 non so nin ando engañado 32 ssoy.

XLV. 1 Desseoso c. desseo 2 deseando 3 pues n. veo 4 La 5 La — syn 6 desseando 7 plazer — plaze 8 desplaçer he 9 pues 12 desseando 13 otro 14 ossarya 15 mi 16 es l. su loçania 18 desseando 20 ssyn 21 donde pues 22 quien — solia 23 syn vyllania 24 desseando

XLVI. 3 dad rrecabdo 5 sy — punto 6 cobdiço 7 sy m' odeysedes — he pleyto 9 dezidme 13 syn otra 14 sy 16 dubdo 17 vicio 18 mesquinos solamiente 19 nin 20 parey — nonbrados — 22 jamas 23 fuera Deus 24 Arredrados Finida 26 cabtivos

XLVII. 5 cosa 6 treto 7 sy o fisere 8 he 9 E aun mas — finca 14 do ay t. d. 15 tantos 17 legos 19 sus 21 estos 23 reyr, profazar 24 laszrados Fynida 25 De sy 26 Viçiosos 27 Bollyçios nin — enlocados.

XLVIII. 1 ninguno 2 perdiste 3 Mahomad tu creençia posiste 4 dise 5, 6, 7 ganaste 8 ganayste mas 11 linage 12 Mafomad 13 d. q. ganaste so b. s. 14 ganaste mas barvas q. t. solias 15, 16 ganaste 17 tales 18 Mui ben podes chamar te t. 19 oviste 20 nin 21–22 Canto y ganaste proveza é ma aventura 23 ganaste 24 ganaste

por siempre 25 Ya 26 cossas — ganaste 28 engañosso 29 ganaste — gozosso 30 ganaste lazerya 31 ganaste la etc. 32 ganaste Fynida 33 Ganaste *The rest of the fiida is wanting in MS.*

XLIX. 1 cuyde 2 yo 3 maté 5 sy ovyese 6 lo 7 lexasse

L. 2 plazer 5 si achare 6 otro 7 Sy lo filare 8 le venga Fynida 9 yo 11 Sy

LI. 1 si 6, 8 nin 10 del todo 11 quiero 16 Sy 17 otro 19 mas 20 a seus s. 21 *This line, rhyming in* — ores, *is missing in MS.* 24 nin 26 dos cossas 27 sedes 28 plazer nin 29 Nin quiero a vos nin a otro l. 32 Sy 33 profaçare — de messura 34 pesso 35 nin

LII. 2 noble Reyna 6 possen f. encrente 9 otras 10 es 11 persona complida 16 poner 19 O esta dentera sy es etc. 21 O si es —es 22 E si — es — plan 23 si 24 otro 25 so 26 Dos cosas 29 es 31 Devrien

LIII. 1 ssy 4 sed 5 Que t. ay l. cosas etc. 7 nin Rreyna nin Infanta 10 ovo 13 disieron 14 fuestes 15 vuestra 18 sy — vondade 19 sy — fore 22 otorgada 23 graçia — nin Rreyes 24 Nin — leyes 25 *This line, with rhyme in* — ada, *is wanting in MS.* 26 sy — podes 28 anno 29 E si — dubdar 30 ojo deesen

LIV. 1 Bien dire 2 pues

LV. 1 en tus nau v. 5 De servir he r. 6 sin

LVI. si me plaçeria

LVII. 1 sin 2 oue 3 a quien me troue 4 aposi 6 En 7 mi 12 sin

LVIII. 1 Pues bien 5 plazer 8 pues 9 serez

LIX. 1 sabiamente L 2 sirvente X[2]; loco serviente L 3 he s. a quien non siente L 5 jamas L quer X[2] querre L 8 la qual L la qual n. p. soferir X[2] 11 pour q̄nsandesco X[2] 13 muira X[2] 15 Bien — servieses L sirvesses X[2] 17 beuieses L 18 atendieses L 20 dus tormentos L turmentes X[2] 21 mas L 22 soy padesçiente L *Rios' edition, Obras*, p. 443–4, *is based on* X[2], *but does not represent it accurately.*

LX. 1 siento 2 mi m. conoçi 3 bien comon 4 perdimiento 5 Los mis dias ya p. 6 yo bevir solia 7 plazer y a. 8 todol tienpo 9 pues n. se a. 10 seas 12 fue — mi 13 Hordenar quiero mi v. 14 pues so puesto 15 morir 16 o f. etc. 17 puesto 18 Ruysenyor veote quexoso 20 complimiento 21 ya n. puedo mas d. 22 padesçiendo 23 Et pues muero asi biuiendo 24 v. me quieronterrar 25 Catiuo de minya tristura. *The correct reading is supplied by the version contained* X^1 fol. 170 v. 26 minna 27 pues me fallesçio v. 28 mi mouimiento. — X^1 fol 170 v. *has the following somewhat different and less complete version, of this composition :*

Pues non sope seer contento
Mi ventura conoçer,
Si perdi todo plazer
Cuytado, agora lo siento.

Los mis dias se pasaron
E iamas non conoçi
Tanto bien como perdi
En el tiempo que duraron.
Porque soy en perdimiento,
Loado seays amor,
Que adeus mi van senyor
ffue causa de mi tormento.

Ay cuytado, tal pesar
Sofrir nolo entiendo;
Mas pues muero asi biuiendo
Biuo me quiero enterrar,
E sera el enterramiento:
Catiuo de minan tristura
Pues me falleçeo ventura
Cobrira mi monimento.

LXI. RUBRIC: LA GLOSA DE AY DONAS POR QUE TRISTURA. 1 vuestra 2 ya 5 si vuestra 6 quiere 9 vueltas de bien 10 siento 11 salgo 12 bien 14 vuestro beldad 16 mi 17 Syendo. “*El copista puso* yendo; *luego se añadió una* s *al principio,*” says Professor Ramon Menendez

Pidal. 18 ala vida sin f. 19 acheguemе 20 dome aparto mi v. 21 e yo c. g. quexa p. 22 al çielo 25 dexemos 26 estos dos 27 vila 28 c. otras muchas señoras 29 dexo tan bien 30 faze amis 31 cogiendo 37 nin de mi d. 38 tenia 39 una — su 40 do venia 41 ques 42 de quien pienso 43 le 44 onbre 45 despues 46 su 48 trayo camino 50 muchas 52 quales — vuestros 53 o quales 54 beuis 55 o si soes enamorado 56 alguno destos 57 miedos ya 58 baxo — quien 60 fuerte 61 quiera mi 62 si 63 pues — la 64 vuestra 65 Aun que non se la quexura 66 faze 69 si 70 çierta mente si 71 auredes 73 Sy vuestra merced n. c. 74 mi c. 75 muerte.

LXII. 1 miña 2 Que o amo mas que ami 3 fi 5 En me veo etc. 6 mas 7 cami ve 9 be 10 Quen m. etc.

LXIII. 1 çierto 2 a t. o. o mellor 5 vexo 6 sauio — sentimiento 7 Essi non etc. 8 A muy poco convacamiento 9 conocimiento 11 maten 13 otro 14 Si f. — lo priso 16 ques 17 Quien 18 Tiene en mundo tene heu Rey 21 Qando ven auia f. 22 de quien fauo da sosprito 23 quien no 24 o quien maldiz e bendito 25 Donde en r. 26 Reberencia le d. *See the note to this poem.*

LXIV. 3 seca lo v. lounor 6 vous 9 *Read* digo *for* signo? 11 no 12 vous 13 lo que quiero p. 15 vous 16 escripua 19 caualleirous 20 feytous 22 primeyrous 23 ha outro etc. 26 mas 35 deue 36 seruiçio.

LXV. 3 vous 6 maguer yo 7 vous 9 grabe 12 el — conoçer 13 vous engaña syn d. 14 si v. la prueua 15 niegue 16 nueva 17 terneys 19 complazeyros 20 sin 21 destos 22 quistion 23 caualeyra 24 reçibe 25 su vandeyra 28 dezides 30 lo 31 reconoça 35 mi p. 36 pose — componer.

LXVI. 1 mi 2 ffuera me yo 3 una 4 donde 6 hombre 9 minya 10 ya 12 es.

LXVII. 1 Pues me vo donde c. 2 Soy çierto siempre sere 3 Canzion cantare 6 siempre bevire 7 sin plazer 8 Quien viere etc. 9 males 10 Sepa que so en su p. 11 Del amor siempre enganyoso 12 dire 14 pase 15 Bien 16

Entiendo 17 Pues que non puedo c. 18 ningun bien por mi pensado 19 dire pues 22 es 23 luego agor 24 vet loque podre f. 25 pueda complazer 26 a vos mi bien et senyora 27 quier 28 mi 29 miÿa senyora 30 solia.

LXVIII. 1 Adios 2 Pues en ti es mi plazer 4 Mi g. et mi c. 5 Adios quedel etc. 6 Reyna — donçellas 7 Pues me vo complir etc. 8 Adios 9 Car non puedo a f. 10 he hobedesçer 11 Quiero yon quanto biuiere.

LXIX. Demo doche por seus 2 castelaos 3 sinon 4 otra cosa — maos 5 traen los cuerpos bien saos 6 poco ordimiento 7 perdimiento 8 el — cristianos 9 ropas 10 traen — coraçones 11 bien 12 comediendo traeçiones 13 maldeçiones 15 en francos en dobras cruzadas 16 çient mill — redençones 17 pauones 18 veo — loçanos 19 leones 20 menguan maos 21 vuestros comarcanos 22 vuestros vezinos 23 mesquinos 24 com̃o 25 es 26 la 28 tantos cobrados 29 dueña 30 su 32 sufre la mi silla 33 fezieran 34 senblante 36 veynte — tr̃ra 40 punto.

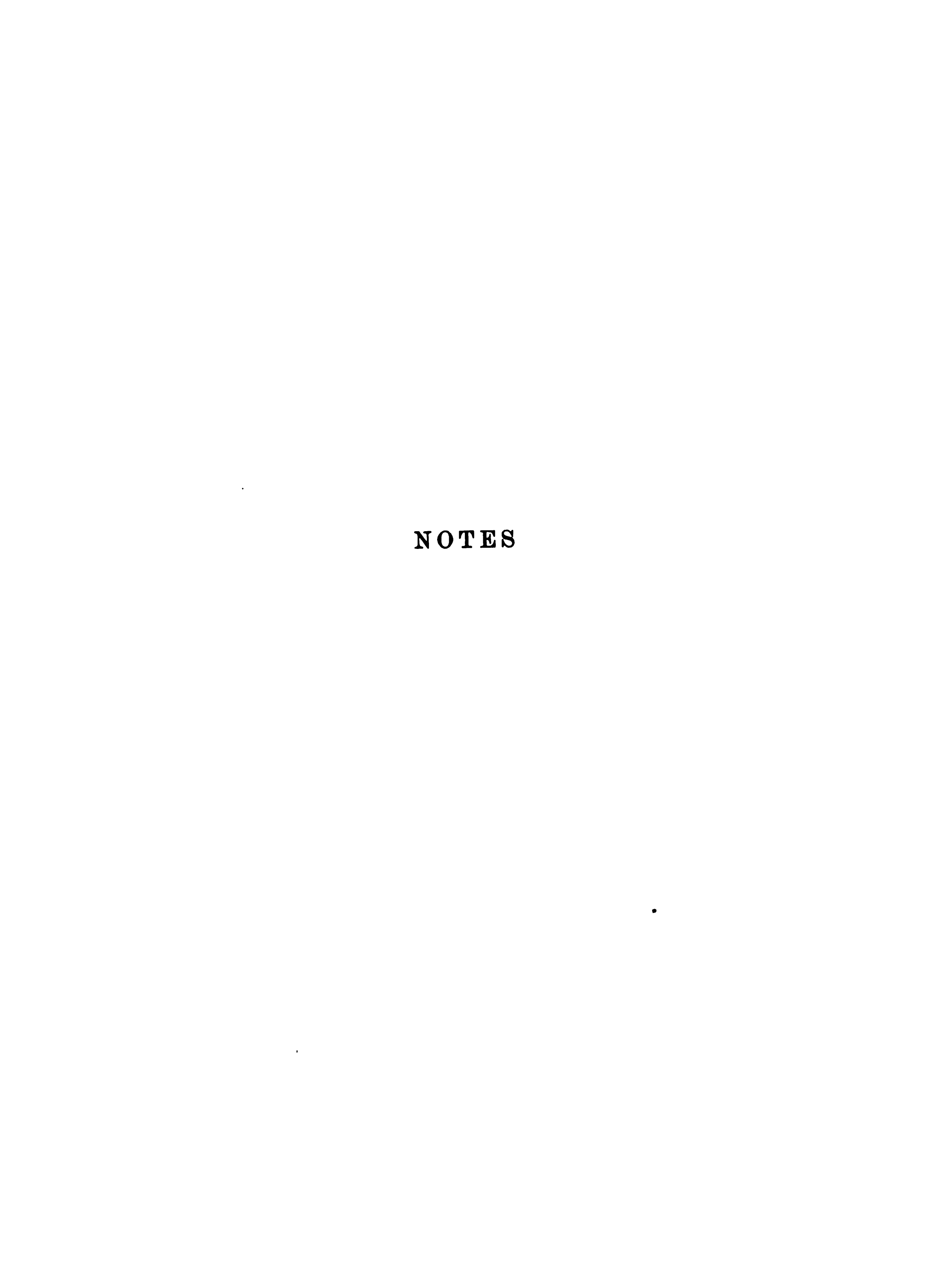
LXX. 1 siglo aya quien vo en seneu 2 mi — primero a fablar 3 supo 4 castiguē 6 dezides otra 7 aya quien vos lo mostren 8 bueno vos fuera 9 dezir — deprendistes 10 palabra naçistes 12 si 13 dezir non mucho 14 vuestro bien non ay etc. 15 si — mucho 17 bien 20 tan malo lo vea de vos vuestra m. *The first three lines are written over others rubbed out.* 21 abra.

LXXI. 1 venid — buen 2 venid 3 yo mas 45 venid 5 yo mas 6 venid a la 7 Venid a la 8 trayais 9 Venid a la 10 traigais.

LXXII. 1 dexistes 4 firios vuestro m. 6 lozano 7 firios vuestro v.

LXXIII. 1 naranjedo non te fruta 3 non me le 4 naranjedo florido 5 El f. no l'es venido 7 no me le 8 naranjedo 9 El f. no l'es llegado 11 no me le.

LXXIV. 1 per 2 Pontugale 4 *The rest of this line is missing.*



NOTES

NOTES

Pero Gonzalez de Mendoza (1340–1385), grandfather of the Marques de Santillana, celebrated in ballad and drama for saving in the battle of Aljubarrota the life of his king, John I., while losing his own. For his life see Rios, *M. de S.* pp. ix-x, 13 and 623–4.

I. 14. Cf. the rubric above this poem and the following, considerably different, version of it contained in X[1], fol. 8 (*CB.* p. 672): Como Pero Gonzalez de Mendoza fuese enamorado de una doncella, al tiempo que era congoxado de la passion del bien amar, ella se puso monja, é en esguarde del gran bien que la queria, hedificó el monesterio de Santa Clara de Guadalaxara et fiço esta cançion siguiente por ella.

du with the sense of *u* is quite frequent in early Portuguese texts. Cf. *CM.* 147, 155, 161, 168, 177, 320 etc.; *CV.* 472 etc.; *Cron. troy.* I p. 296; II p. 105, 126, 220, 260 etc. Gil Vicente II p. 514: Mor Gonçalves, Tão mal que m'encarcelastes Nos Paços d'el-Rei E na camara da Rainha, Du bailava El Rei. Cf. *onde* and *donde.*

II. This poem is the last known instance of the use of the iambic decasyllable in the lyric poetry of the Spanish peninsula.

17. For this use of the conjunction *e* after formulas of invocation and exclamation in the Gallego-Portuguese, as also in Provençal, see the illustrations given in *Denis*, pp. 122 and 173, to which the following cases may here be added: Portuguese: Ai eu, e de mi que será? *CCB.* 167; Ai fals', e por que mentia? *CV.* 710; Deus, e que cuid'eu a fazer? *CV.* 852; Ai crerigo excomungado! Et como sol falar ousas? *CM.* 343. Provençal: Ailas, e que m fan miey huelh. Sordel, *MW.* II p. 246.

20. The use of *ren* in the sense of "person" is as common in Old Portuguese and Spanish as in the poetry of Provence and France. For *ren* and *cousa* see Denis p. 117; *nulla*

cousa = *ninguen CCB.* 208, for *cosa* and *cosiella* in Old Span., see Cornu in *Romania* XIII p. 313 and Lang, *Mod. Lang. Notes* I pp. 63–4.

23. The form *guis* for *guisa* is not found in any other Old Portuguese text accessible to me, but is of frequent occurrence in Castilian, cf. e. g. CB. 145, 226, 242, 289, 402, 406 and earlier in Berceo, *Millan* 414, *Milagros* 92. The reduction of *guisa* to *guis* is due to its proclitic position in this phrase before a word of greater syntactical importance. Such shortening of the form of words frequently used in protonic syntactical position is a phenomenon common to all the Romance languages. Cf. for these Meyer-Lübke, RG. I § 634, Nyrop, Grammaire hist. de la langue française I p. 209; for numerous instances from Spanish and Portuguese, Leite de V., *Revista lus.* II 374–5 and *Estudos de philol. mirandesa* I p. 444–446. Only a few of the many more cases may be added here. 1 — Suppression of final vowel or syllable: *Segun* for *segundo* in our text ll. 386 etc.; *CM.* 59, 70, 76, 124, 133 etc.; *CRes.* II p. 247, III p. 386 etc. (see *Romania* XII p. 305), and still of regular use in modern Spanish; *a for de* for *a foro de* (cf. Castil. *a fuer de*), *CM.* 198, *CRes.* III p. 16; *fi de* for *fillo de* (cf. Cast. *hidalgo* etc), *fi de Rey CM.* 352, *fi de clerigon CV.* 1201, Cast. *fi de nemiga*, *Libro de Apoll.* 92; *Fi de S. Maria*, CGomez Manrique II 287; *Con* for *conde*, *CM.* 51, 363; cf. *cuen* for *cuende*, Berceo, *Millan* 426, 461; Castil. *fuen* for *fuente*, in *Fuen fria*, Archpriest 948, *Cde Montoro* p. 203; *fuend* de Gaton, Berceo, *Dom.* 126, tu *fuent* de piadat, *Millan* 394; *fuen* santa de Cordova *CB.* no. 300 etc.; *cab* for *cabo* in *cablieva* Berceo, *Dom.* 745; cf. *manlieva* ibid. 449; *braz* for *brazo* in the phrase *a braz partido*, M. de Sant. p. 469. Catalan: *Can* for *casa d'en*, in *Can Moyanes* etc. (see *Romania* XI p. 436). 2 — Suppression of initial syllable: Portug. *ror* for *horror* in the phrase *um ror de coisas*, *Revista lusit.* III p. 68; Castil. *ta Maria* for *Santa Maria*, *Nieva* p. 193.

II. 29. For this use of *espejo* cf. l. 929; *CM.* 128 Por aquella que espello É dos santos do mundo; *S. Aleixo* (Revist. lusit. I p. 338): E agora é roto o meu espello (*sc.* meu fillo); *CRes.* I p. 103: Por que sey que eras antes Espelho dos mais galantes.

31. *Fala* has here, as often in Portuguese poetry, the special sense which also attaches to *conversação*, i. e., conversation, meeting of lovers. See for this usage *Denis* p. XCVII, note 4, to which add e. g. *CV.* 730: Que ledo que eu seria Se uehess'el falar migo E ao partir da fala Diria-lh'eu etc., and the following Azorian quatrain (American Jour. of Folklore, vol. V):

Já la vae o sol abaixo,
Já não nasce onde nascia,
Já não dou as minnas falas
A quem as dava algum dia.

To the instances quoted to show that the verbs *falar* and *connocer* signify "to have amorous intercourse," the following may here be added: *CV.* 253: E porque nom poderia Falar vos nem vos conhocer, Nem de vos gasalhad'aver; *CCB.* 101: Pois m'alongar Queredes vos de vos veer E viver vosqu'e vos falar; quatrain no. 137 in my collection of *Tradições pop. açor.* (Zeitsch. f. r. Ph. XVI p. 429); Cervantes, *Persiles y Sigismundo* I, 6: Llamo esposo á este señor, porque ántes que me conociese del todo, me dió palabra de serlo, al modo que él dice que se usa entre verdaderos cristianos. The Latin *cognoscere* also had this meaning. See *Archiv f. lat. Lex.* XI p. 533.

Macias, o namorado, a Galician who according to the Marques de Santillana, p. 13, and the rubric to V (= *CB.* 308) must have composed between 1360–1390. See *Grundriss* II[2] p. 240 and 426; *Denis* p. XIV and Rennert, *Macias* p. 16. An excellent appreciation of the poetry of Macias will be found in Puymaigre, *La Cour* I p. 54–74, and a collection of the legendary accounts of his life and death is contained in Rennert's publication.

III. This composition is printed in Argote de Molina, *Nobleza* fol. 272; Sanchez, *Poesias castell.* I p. 139 and in Bellermann, *Die alten Liederbücher* pp. 25–6 where a translation into German is also offered. A French version, not very accurate, however, is found in F. Denis' *Résumé de l'histoire littéraire du Portugal*, Paris 1826, p. 607.

The first four lines are cited in the *Querella de Amor* of the Marques de Santillana, *Obras* p. 402, in *CGomez Manrique* I p. 166 and in no. LXVI of our collection.

42–43. For this proverb, see Cornu, *Wiener Festschrift* pp. 200 and 205. In a Castilian composition, *CB.* 353, it appears as gnome in the following form: Quien bien esta non se mueva, Fas locura quien ál prueva. This adage corresponds to the French *Qui bien est, ne se mueve.* See *Li Proverbe au Vilain,* ed. Tobler, no. 253 and p. 178.

50. For the coupling of *oir* and *ver* cf. *Cronica troyana* I p. 114: Ide vos d'aqui que non vos veia nen vos ouça; *CB.* 216: Mal oyo e bien non veo.

51–52. Other forms of this proverb are: Quien mas alto sube, mas ha de decyr, *CB.* 332 and 340 (p. 394) and: El que mas alto subiere, Mas penará sy cayere, quoted in a gnomic poem, *CB.* 353. The same proverb in French. See *Prov. au Vilain,* ed. Tobler, 21 and p. 123.

60–61. This saying I have not so far found elsewhere.

67. *Lazerada* here = distressing. For the active force of past participles of transitive and intransitive verbs in the Romance languages see Diez, *RG.* III[4] p. 264; Tobler, *VB.* p. 122; Foerster, *Span. Sprachlehre* p. 355; *Denis* p. 124, and Meyer-Lübke II § 395, III § 11–14.

69–70. For this proverb and its variants see Cornu, *Wiener Festschrift* p. 199 and cf. the simile *CB.* 203 Rraviará commo mal can.

IV. The first stanza of this composition is contained in *CZarag.* p. 201. The whole piece is printed in a somewhat different version in Puymaigre, *La Cour* I p. 63–7, and translated as follows:

O ma dame, en qui confiance
J'ai mis certes et sans doutance,
Ne te fais pas une vengeance
De mon tourment;

Je t'adore loyalement,
Et pour la vie
T'aimerai comme en ce moment,
Toujours, dame, fidèlement;
Par courtoisie
Aie à ton souvenir présent,
Ton serviteur obéissant,
Tu montreras pour son service,
O dame, mesure et justice
En le faisant.

Ce n'est pas mon faible mérite
Qui seul pourrait
Attirer sur moi l'intérêt
Que de ta part je sollicite.
Tout mon espoir
C'est ta bonté qui me le donne,
O dame, à toi je m'abandonne;
Pitié puisses-tu concevoir
Pour qui partout ne saurait voir
Que ta personne.

Je ne connais un lieu si fort
Qui me défende,
Dame, de ta beauté trop grande;
Sans conteste pour moi la mort
C'est ta présence,
Si ne vient m'aider ta bonté,
Et prouvant cette vérité
Hélas! Amour, par remembrance,
En mon cœur tu plonges la lance
De cruauté!

Cette lance d'une muraille,
Ah triste sort!
Ne vint pas me frapper à mort.
Ce n'est pas dans une bataille,
Quelle douleur!
Que j'ai reçu cette blessure,
C'est de l'amour faux et parjure:
Quand à toi je venais sans peur,
Il termina par ce malheur
Mon aventure.

71. This line is cited by Juan Rodriguez del Padron, p. 79.

72. Phrases like: Por certo sen dultança, l. 414 logo sen mais de tardar, 1376 en lindez'e sen pesar, 1519 e seja a pressa que non se detenna, 1774 inocente, non culpado, are cases of a form of tautology peculiar to the style of popular and poetic speech, and are also a characteristic trait of early legal phraseology. This tautology consists in emphasizing an idea by first stating it in a positive form and then adding an explicit negation of its opposite or of anything different from it. Abundant illustration of this usage in the language of mediæval law, is given by Grimm, *Deutsche Rechtsaltertümer,*

I[2], p. 37–45, where a few examples from ancient Greek and Latin will also be found. For other Latin instances, see Wölfflin in *Sitzungsberichte* der Kgl. bair. Akad. philol.-histor. Classe 1881, vol. ii. no. 1. As this interesting and attractive trait of poetic style has received little attention thus far, a few of the many specimens of it collected by the editor in ancient Portuguese and Spanish may here be well given. (1) Portuguese: Logo e sen alongada, *CM.* 1; logo sen tardança, *ibid.* 9; logo sen alongar, *ibid.* 26; logo sen tardada, *ibid.* 15; mui tost'e sen tardar, *ibid.* 26; fort'e sen medo, *ibid.* 2; miragre foi e non trasgeito, *ibid.* 77; Alegr'e sen sanna, *CM.*, Miragres I (p. 600); Muit'é contra mi pecador El Rey fort'e sen amor, *CCB.* 52; Que d'amor lle vem e d'al non, *CV.* 223; E pois ficastes prob'e sen auer, *CV.* 1194; Ũa arca feita d'ouro, ca d'al non, *CM.* 35; Déron-lle muitas con bastões Que lles esterlījs desse Ca non pipiões, *ibid.* 85; Que lle guerlanda faria De rosas toda, non d'al, *ibid.* 121; Ai moller! por Deus vaamos Ambos fazer oraçon Aa hermida de Scala, Per mar, ca per terra non, *ibid.* 287; De que fiz cantiga nova Con son meu, ca non alleo, *ibid.* 347; A sortella D'ouro fin, ca non d'argente, *ibid.* 369; E leuou i sas candeas De cera, ca non de seuo Nen d'azeyte nen de teas, *ibid.* 385; E esto, senhores, foi por cajam, ca nom por voontade, *PMH. Script.* p. 266; D'ouro eram que não d'al, Gil Vicente III, p. 356; Con pesar digo, non con al, *T. e C.* 32; enteiramente, sen terc'e sen meadade, *CM.* 46; see also *Denis*, p. 136. (2) Spanish: Por querer el derecho, e non consentir el tuerto *PC.* l. 3549; A derecho nos valed, a ningun tuerto no, *ibid.* 3576; Si lis diçien los angeles de bien una razon Ciento diçien los otros, malas que buenas non, Berceo, *Milag.* 275; Valie mas ca non menos por elli la mongia, *ibid.* 287; Sano e sin lesion, *Millan* 160; Van por camino errado, errado que non cierto, *Loores* 40; Con çiriales en manos e con çirios ardientes, Con su rey en medio, feos, ca non lucientes, *Milag.* 734; Ca era verdat pura, ca non vallitania, *ibid.* 569; Embarcó muy presto en ella, que no se detuvo nada, *Primavera* I, p. 178. Treinta dias da de plazo, treinta dias que mas no, *ibid.* p. 183; Mandé hacer unas andas De plata, que non de al, *ibid.* p. 341; Triste está la Reina, triste, Triste está, que no reyendo, *CMusical* no. 334, etc. In-

stances from Provençal poetry, which might easily be multiplied, are the following: Tost e non lent, Appel, *Chrestom.* no. I, l. 354; Per bona fe e ses enian, *ibid.* no. XVI l. 17.

IV 75. The same line 120. For the expression cf. *Graal* p. 81 and *Revista lusit.* VI p. 343.

82. For the meaning of this phrase cf. *CM.* 24: Fezestes mal estança; *Cron. troyana* II 250: Seeria retraudo para sempre por esta razon e por la maa estança que fezera; *PMH. Script.* p. 277: Filhando muitas molheres que lhe foy maa estança; *Cronica troyana* I 145: Et assy fazen caualleyros que an entendemento et que queren gaañar prez en este mundo et esto lles he bõa estança; *Libro de Alex.* 1252: En la cima yaz el prez e la mal estança; *ibid.* 1569: Por valer a tal coyta es nos bonestança Mas que se lo prisiessemos a escudo e a lança. The phrase *aver bõa estança* signifies "to be happy," as *CV.* 1174, 14: Ca pois d'amigos mal está, Non pode bõa estança aver.

84. Of *mesura*, the technical term of one of the fundamental conceptions of medieval chivalry, and especially of the art of love as reflected in the poetry of the troubadours, we have several definitions of value in Spanish documents. In the well-known Code of Alphonse X of Castile (1252–1284) called *Las Siete Partidas*, we find *mesura* ranking among the cardinal virtues. Part II, tit. XXI, ley V: Bondades son llamadas las buenas costumbres, que los homes han naturalmente en si, que llaman en latin Virtudes; e entre todas son quatro las mayores; assi como Cordura, e Fortaleza, e Mesura, e Justicia . . . E la Mesura [les fará] que obren de las cosas como deuen, e non passen a mas. And the son of Alphonse, Sancho IV of Castile (1284–1295), in his *Castigos e documentos* (Rivad. vol. 51, p. 117) gives us the following explicit definition of the term:

Cuanto el home es mayor é lo pone Dios en mayor estado, tanto paresce mejor en la mesura. Mesura non puede facer un home pequeño contra otri pequeño, nin el pequeño contra el grande; mas del grande home contra el pequeño es la mesura, é por eso la llaman mesura, por que la face el mayor al menor. Tres cosas facen la mesura complida. La primera, fácela el mayor al menor. La segunda, acaesce tal cosa sobre que se deba facer. La tercera, rescibirla el menor del

mayor. . . . Muchos son aquellos que cuidan, por non saber, que la piedat é la mesura es toda una cosa, é non es así. La piedat es bondat del alma del home, que tomó en si mismo, habiendo piedat del alma de su hermano; é la mesura es bondat del cuerpo del home, la cual bondat se raiga y por buenas costumbres. Destas buenas costumbres é de la vergüenza que ha en sí se face la mesura. Cf. with this the Old French *Doctrinal* of 1287 (according to Wolf, *Ueber einige altfranzösische Doctrinen* etc. Wien 1876, p. 178): "Mesure est précioux tesmoing de san et de courtoisie." Ruy Paez de Ribera, one of the noblest and proudest Castilian trobadores of the fifteenth century, composed an interesting "Trial between Overbearing and Measure" (*CB.* 288). *Desmesura*, the opposite of *mesura* (cf. ll. 1076, 1655), the *desmesure* of Roland to which the French epic attributes the disaster of Roncesvalles, corresponds, as G. Paris says (*Extraits de la Chanson de Roland*, note 26) exactly to the Homeric ὕβρις.

93–5. *Lança.* This image of Cupid's dart is well-known from the Greek and Latin poets as well as from medieval lyrics. The literal interpretation of the word *lança* in this passage is in all probability wholly responsible for the familiar legend of the tragic death of Macias. Cf. Puymaigre, *La Cour* I p. 64. For the use of *lança* cf. 1235; *CB.* 234: Vestros ojos amorossos, Señora, me dat por lança; *ibid.* 235: Lança verde muy aguda De sus bienes titulada, Me dan con la qual syn dubda Vestra cota tan loada Será toda desmallada.

100. The use of *seguro* in the sense of *salvo-conducto* is common in the language of the time, e. g. *CRes.* II p. 285: Per os de ssa ley seguro pedindo; *ibid.* III p. 313: Senhora, days-me um seguro; *CB.* 239: Pero bien me plaze, ssy me enbiades Firmado é sellado el vestro seguro.

107. As d'Ovidio has shown in his excellent study on *Talento nei suoi varii valori lessicali* (Naples 1897), the word *talentum* in the medieval sense of "will, disposition" was borrowed by Italy and Spain from Gaul, whereas its modern meaning of "natural gift, talent" developed in the sixteenth century in Italy from the "talent" of the gospel parable. See further *Romania* XXVII p. 173 and 255, and for the Portuguese and Spanish forms and uses of the word, *Revist. lusit.* VI p. 94.

109. "Courtesy" does not convey the full import of *cortesia* which is a technical term of medieval chivalrous poetry well defined by Jeanroy, *De Nostrat.* p. 51: Virtutes enim quas celebrabant (feminae), optabantque ut exercerentur, vocantur uno verbo: *cortezia, cortoisi*, quo verbo nihil aliud intelligas nisi artem suaviter conversandi cum aliis eximiam. Virtutes quas ab amante exposcunt, quibusque sese ipsas ornatas esse praedicant, quas igitur praecipue aestimant, concluduntur arte alios comiter excipiendi, in publicum decore prodeundi, fabulandi acute. One of the most essential elements of courtesy thus conceived was liberality, beneficence. Hence Dante (*Vita Nuova* c. XLII; cf. *Convito* IV 20) speaks of God, the giver of all good and perfect gifts, as the *sire della cortesia*, and Petrarch, in the celebrated canzone *Italia mia*, addresses him as *Signor cortese.* Cf. the opposite term *vilania*, incapacity for chivalric love.

114. *figura* = person, as in l. 211, 1397; cf. e. g. Dante, *Div. Comm.* (Blanc, *Voc. Dant.* s. v.). Petrarch, *Le Rime* Canz. I (ed. Rigutini p. 25): Nè per nova figura il primo alloro Seppi lassar.

V 115–9. These four lines are quoted in the *Querella de Amor*, M. de S. p. 400. The first line is cited by Montoro, l. 1804 of our text.

129. Allusion to the well-known Spanish proverb: Allá van leyes do quieren Reyes. Cf. M. de S. p. 506; Haller, *Altsp. Sprichw.* no. 144; in Old French: Con veut li rois, si va la lois. See *Proverbe au Vilain*, ed. Tobler, 175 and p. 162–3.

VI 157. *Trebello* signifies (1) "game," "play," "jest"; and (2) a couplet of verse serving a satirical or sententious purpose. The first signification appears in passages like the following: Por Deus, muit'é gran dẽosto Do feito da Uirgen santa Seer metud'en trebello, *CM.* 273; E de fogo a sacaron, Et ouueron tal consello Que porque aqueste feito Sol non saiss'a concello Que no rio a deitassen, Todo come en trebello, *ibid.* 215; Ca se mi a Uirgen Maria Guardar', que é meu espello, Nunca me casarei uusco; Non uol-o digo eu trebello, mais digo-uos gran verdade, *ibid.* 355; cf. also *ibid.* 65, 115, 368 and the verb *trebellar, ibid.* 105, 282, 353; Os jogos e os trebelhos das bevediçes avia eu por thesouro, *Roman.* XI p. 372; Pela ribeira do rio salido Trebelhei, madre, con meu

amigo, *CV.* 760; Este trebelho desta justa durou atee ora de uespera, *Graal* p. 15; Mas s'os lanços nam vam certos, Ou sse çegua o entender, Pode o muyto bem perder Por trebelhos encubertos, *CRes.* II p. 273. Cf. also *Elucid.* s. v. and l. 903 of our text. The same meaning obtains in Spanish: Una çinta que çingas, pellota con que trebeies, *Libro de Alex.* 738; Mientras el huespet asentado Con la huespeda a consejo Vy fazer este trebejo, *CB.* 138. The second signification is illustrated by the following passages: Cada que pode mal me trebelhou; sempre eu ja m'assanhando vou De seu trebelho mao que vezou, *CV.* 1191; cf. *ibid.* 1180, l. 9. Spanish: Aqui quiero morir en esti lugareio, Ca sy allá salliero, ferme an mal trebejo, *Milag.* 525; Un laud bien encordado, Desligados sus cabellos, Pos endecha los trebellos Cantando bien acordado, Alfonso Enriques, *CSt.* p. 182; Este desir . . . es bien fecho é de mui buenos proverbios como trebejos, *CB.* 353 (rubric). While in the passage last quoted the poet is said to have used proverbs as *trebejos* or sententious distichs, Macias in the poem under discussion employs the term *trebello* in the sense of distichs composed by himself. As *trebellos* of this character we may also consider the couplets of Gonçalvo de Torquemada, in no. LXVII. In modern Galician, *trebello* means *estribillo*, i. e. refrain, and *trebellos*, "jests," "playthings." See Valladares, *Dicc.* s. v.

165. The expression *prender* (or *tomar*) *ledece*, *pesar* etc. is current in medieval texts. For old Portuguese see *Denis* l. 1325 etc.; Nam tomey nenhum prazer, *CRes.* I p. 402; Com o qual tal dor tomei, Falcão p. 35; for Italian: Letizia presi ad ogni altra dispari, Dante, *Purg.* XIII 120; Io presi tanto smarrimento allora, *La Vita Nuova*, c. XXIII in the Canzone: Donna pietosa e di novella estate; for Provençal, Rayn., *Lexique*, s. v. *prendre*. This use of the verb *prender* is in accord with that of Latin *capere* in such phrases as: laetitiam capere. Cic. *F.* II 96; desiderium capere. Cic. C. 54. Cf. also the English locution "to take pleasure in anything."

168. This antithesis between *pesar* and *prazer* is constantly met with in medieval lyrics. See *Denis*, l. 90 etc.; *CRes.* I p. 329: Meu prazer será pesar; *ibid.* II p. 54; Falcão p. 34. For Provençal *MW.* II p. 234 Pero n'ai pezar e plazer.

VII. Both in *CSt.* p. 190 and in MS. 503, fol. 193 in the *Bibliothèque National* in Paris, this piece is ascribed to Villalobos. See Mussafia, *Per la bibliografia* p. 9, note 4 and p. 14.

194. Eli, Eli lama sabach thani, words uttered by Christ on the cross (Matt. XXVII 46; Ps. XXII). In a similar manner, Valtierra, *Nieva*, p. 289, uses "Deus meus, quare me derelinquisti" and Santa Fe, *Nieva*, p. 168; "Regnum meum non est de och (= hoc) mundo" as a refrain in a love-song. Such use of the language of the Holy Scriptures in worldly lyrics, which must strike us as sacrilegious and little consistent with that profoundly devout spirit for which Spain has ever been known, was yet natural enough at a time when the Italian Renaissance had taught the poet to combine myth and miracle and to pay homage to the fair lady in the language of religion as well as in that of feudal life. Cf. Puymaigre, *La Cour* I p. 25 and Rios, *Historia de la literat. española* VI p. 179–182.

El Arcediano de Toro, whose name is as yet unknown, according to the Marques de Santillana, p. 14, flourished during the reign of John I (1379–1390). See in regard to him Rios, *M. de S.* p. 640, and *Historia de la lit. española*, V 186–7.

IX 210. The form *desmaida* for *desmaiada* occurs also in *Cronica troy.* II 258, and is quite frequent in old Spanish texts. *Desmaido Apoll.* c. 43; *Libro de Alex.* 701, 2087, all in rhyme; *esmaydo, Libro de Alex.* 224, 828, in rhyme, for which reason Gessner, *Altsp. Verb.* § 457, is wrong in considering these forms errors for *desmayado.* The same form occurs in Catalan; see Labernia, *Dicc.* s. v. *esmahit,* and in Provençal, see Levy, *Supp. W.* s. v. *esmaïr.* Similar formations are *endurido* Apoll. 439 (cf. ib. 653 *enduramos*), *desflaquido* (*flaco*) ibid. 197, *enflaquida* Berceo, S. Lor. 208, 235; *desfamnido,* ibid. 67; *defamido, Libro de Alex.* 501, 965; *enloquido, Mill.* 347 (cf. *enlocado, Alex.* 1894); *denegrido, CB.* 36, 320; *ladrido* for *ladrado,* M. de S. p. 205; also in Portuguese, e. g. *Graal,* p. 59; also *escorgido* for *escorjado,* Graal p. 81, 93; *catido,* Milagr. 507, is not past part. of *catar,* as Morel-Fatio, *Romania* IV p. 52, assumes, but = *cató; entrido,* Berceo, *Missa* 137, is most probably = *entró,* as Diez, *RG.* II 179 takes it; but *robido Alex.* 302, 365, is for *robado.* With *vellido,* Alex.

365, and frequent in old Spanish = *bellido*, Portug. *velido* (Romania IV p. 49, 52), compare French *embellir*. The existence of such participial and adjective forms in = *ido* alongside of those in = *ado* is due to the fact that the Latin suffix = *ītus* served the same purposes as the more frequent = *ātus*. See Meyer-Lübke, II §§ 476 and 477.

237. Cf. 288. The adjective-form *sobejo* here serves the purpose of the adverb *sobejamente*. Cf. *forte* 343, *leal* 489, 631, *mal-parado* 1545, *desigual* 1828. While in some of these cases the adjective may be an inner object of the verb, the adverbial use of *mal-parado* is obvious from the fact that the subject of the sentence is feminine. Compare *Denis* l. 1131 Un papagai cantando saboroso, 2587 Contra que (ele) non cata bem nem fremoso; *CV*. 16 Nen dẽostar nen bravo responder nen catar, with cases like the following: *CV*. 643 Hu vos eu (senhora), vi tan fremoso catar; *ibid.*, 661 A que eu vi mays fremoso parecer; *CB*. 60 E troben limado syn pavor de emienda. *CRes*. I. p. 291: Por sofrermos tanto mal, Por amarmos desygual; *Falcão*, p. 35: Companheiras do meu mal, Agoas que d'alto correis, onde cais desigual, Parece que me dizeis: Porque não choras, Chrisfal? Cf. Meyer-Lübke III § 360. Conversely, adverbs assume the function of adjectives, as *meglio*, *peggio*, and *più* in Italian, *menos* in Portuguese and Spanish (cf. *Zeitschr. f. r. Ph.* V. p. 78). Cf. Meyer-Lübke II § 66.

X 244. "An intense thought." So Dante, *La Vita Nuova* c. XV: Appresso la nuova trasfigurazione mi giunse uno pensamento forte, lo quale poco si partia da me.

244–5. Cf. cuidar cuidado 1608–9, trocar trocos 1586. In these cognate accusative constructions we have cases of the figura etymologica, familiar from Latin and of frequent occurrence in mediæval Romance texts. See Leiffholdt, *Etym. Figuren im Romanischen*, Erlangen, 1884; Schultz-Gora, *Le Epistole di Rambaldo de Vaqueiras*, p. 78–79, and Taylor, *Alliteration in Italian*, p. 1–3. As Leiffholdt did not examine any Portuguese documents previous to Camoens, it may not be out of place here to offer a representative selection of the many cases occurring in Old Portuguese in addition to those given in *Denis*, p. 114. We shall not separate in our arrangement the cases of cognate accusatives from those in

which a nominative is cognated with the verb, as 1973 meu saber sabe, 2001 meu poder pode, or in which a noun with a preposition is cognated with the verb, as in *Graal*, p. 37, amar de tal amor, corresponding to the Latin amare magno amore. Portuguese: Andar a bom andar, Hardung, *Rom.* II, p. 8, 16; caça caçar, *CRes.* III, p. 466, 467; Hardung, *Rom.* I, p. 112; cantar cantares, *ibid.* p. 235; cair quedas, *PMH. LLP.* p. 253; chagado de chagas, *ibid.* p. 279; *Graal*, p. 97; choros chorar, *GV.* II, p. 429; chuvia chuuer, *CRes.* II, p. 408; *Cron. troy.* I, p. 313; cintas cingir, S. Aleixo, in *Revist. lusit.* I, p. 334, 335; cinta d'ũa cinta, *CM. Festas* 9; *Ineditos* V p. 504; cuidar que eu cuidei *CV.* 665; demanda demandar, *Ineditos* V p. 513; demandadores da demanda, *Graal*, p. 102; divida divia, *CV.* 1064; enfeitou-se muy enfeitadinho, Coelho, *Cont. pop.* p. 1; guardar guardadinho, in *Azorean quatrain;* fala falar, *CM. Festa* X; Hardung, *Rom.* I, p. 16; farinha fazer, *CRes.* II, p. 429; feitos fazer, *Graal*, p. 43, 93; *CV.* 1183; Má forca nos enforque, *GV.* III, p. 75; ir a grand'ir, *Graal*, p. 89, 140; jogo jogar, *CRes.* III, p. 306; juntar-se juntadinho, Coelho, *Cont. pop.* p. 33; juras jurar, *CV.* 269, 420, 835, 864; mandas mandar, *Ineditos* V p. 414; morrer de maa morte, *Graal*, p. 90, 100; *GV.* II p. 438; Ouvidos que a sogra ouviu, Hardung, *Rom.* I p. 235; pecado pecar, *CRes.* III p. 83; II p. 558; peleja pelejar *Ineditos* V p. 379; penas penar, Hardung, *Rom.* I p. 128; penhores penhorar, *Ineditos* V p. 430; petiçam pedir, Aleixo, *Revista lusit.* I p. 334; o posfaço que del posfaçavam, *Cron. troy.* II. p. 34; pregar com pregos, *Graal*, p. 37; rogo rogar, *CV.* 936; *CRes.* II p. 562; salto saltar, *Cron. troy.* I p. 124; seelado do meu seelo, *Ineditos* V. p. 464; sinar-se do sinal da cruz, S. Maria Egyp., in *Romania* XI p. 379 and 380; sonho soltar, *Graal*, p. 111; *CRes.* I p. 270; sonho sonhar, *Graal*, p. 109; *CM.* 345, *CRes.* I p. 476; II p. 111; Hardung, *Rom.* I p. 123; veer visom, *Visão de Tundalo* in *Rev. lusit.* III p. 102; *Graal*, p. 104; en te ventando bom vento, *CRes.* II p. 401; cf. *ibid.* p. 415; vistido de vistidura, Aleixo, in *Rev. lusit.* I p. 334. — Spanish: Caer caidas, *Celest.* XIII; cinta ceñir, *CB.* 155; el comer que comemos, D. Quij. II 8; debdo deber, Berceo, *Loores* 145; fadas fadaron, *CB.* 91; jura jurar, *Primavera y Flor* I p. 31; en la lid lidiando,

ibid. p. 32; ligar en ligadura, *Nieva*, p. 54; morir tal muerte, *Primavera y Flor* I p. 172, 336; sentir sentimiento, *Nieva*, p. 62; sudar sudor, *CB.* 103; tramas tramar, *CB.* 211; troques trocar, *ibid.* 225; trovas trovar, *Primavera y Flor* I p. 198. In regard to the grammatical side of the figura etymologica, see Meyer-Lübke, III § 358.

Pensamento-pensa in this poem is furthermore an instance of the artifice termed by the Provençal Leys d'Amors (cf. P. Meyer, *Dern. Troub.* § XXII) *replicació*, which consists in the repetition of the same word or word stem in the same or successive lines of a stanza. The use of this artifice by the Gallego-Castilian poets will be fully discussed in the general introduction.

251–2. For the practice of repeating part or the whole of the last line of each stanza in the first line of the following stanza, termed by the Portuguese troubadours *leixa-pren* (i. e., leave off — take up), and corresponding to the *cobla capfinida* of the Provençals, see *Grundriss* II[2] pp. 168, 196, 235; *Denis* p. CXXX and the general introduction.

245. Pensa o meu coraçon. Cf. 272, 784, 886, 1292–4. In the popular belief of antiquity (cf. e. g. Cic. *Tus.* I 18) and of the Middle Ages, the heart was the seat of reflection as well as of sentiment. See, for Latin instances of phrases derived from this idea, Harper's *Dict.* s. v. *cor*; for Old French, Ebeling, *Auberee* p. 124; for Italian, Tommaseo's *Diz.* s. v. *cuore*, and for Portuguese, passages like the following: Non ha coraçon que o possa cuidar, Visão de Tund., *Rev. lusit.* III p. 107; Quaes olho non uio, nen orelha ouuio, nen coraçon de homen cuidou nen pensou, *ibid.* p. 118; Quanto pensou cada hũu en seu coraçon, *Graal* p. 17; cf. *ibid.* p. 23; Disse em seu coraçon, *ibid.* p. 38. It is in accordance with the same idea that *coraçon* itself has the meanings "sense," "wish," "will." See for Portuguese, *Denis* s. v. and p. 120; *CCB.* 383: E ouue coraçon poys de beuer e dix'eu que beuesse. Cf. also the adjectives, Portug. *cordo*, *cordato*, Span. *cuerdo*, "wise;" Portug. and Span. *cordura*, "wisdom," etc. Hence, again, *vontade*, "will," is used in the sense of *coraçon*, e. g. *CRes.* I p. 291: Qu'acordadas emtresteçem As vontades namoradas; *Falcão* p. 65: Quando vos dei a vontade, inda vos ereis menina.

XI. 291. The feminine form *tormenta* beside *tormento* (from *tormentum*) occurs in patristic Latin as early as the third century. See *Archiv f. lat. Lex.* V p. 287–8.

XII. This poem, of a far more realistic tone than most of the other compositions of our collection, and of no mean literary merit, gives us a welcome glimpse of the circle of poets composing in Galician at the court of John I of Castile (1379–1390). Some of these trobadores are mentioned by the Archdeacon in his humoristic testament, and one of them, Pedro de Valcacer, a cousin of his, is the author of no. XV. Farewell poems were quite in favor in this period. Cf. no. LXVIII; Adios, adios, alegria, by Suero de Ribera, *CSt.* p. 94–5; Adios mi libertad, Y otrosi vos, alegria, by Diego de Valera, *ibid.* p. 172; Adios, adios, buen amor, by an unknown author, in A. fol. 29; cf. also the composition, Ai mi bien y mi amor, *Nieva* p. 226–7, En casa del Rey d'España, attributed to J. Agraz, *Nieva* p. 1–12, and the *cabo* or envoy of a love-plaint by Guevara in *CGen.* I no. 226. There is good reason to believe that Juan Rodriguez del Padron remembered the Archdeacon's poem when he wrote (see ed. by Paz y Melia p. 33 and 408):

Adios, real esplandor
que yo serui et loé
con lealtat;
adios, que todo el favor
e cuanto de amor fablé
es uanidat.
Adios, los que bien amé;
adios, mundo engañador;
adios, donas que ensalcé
famosas, dignas de loor;
orad por mí, pecador!

Of striking resemblance, both in spirit and style, is finally the plaint by Lope de Stuñiga (*CSt.* p. 82) beginning: Llorad, mis llantos, llorad, Llorad la passion de mí.

The farewell songs mentioned above are not related to the so-called *congés* of France composed in the thirteenth century by Jean Bodel (ed. *Romania* IX p. 216–247), Baudel Fastoul, and Adam de la Halle.

304. Cf. *de alto lugar* 1844; E poys mi dês deu ventura De tan bõo logar servir, Atender quero mesura Ca mi non dev' a falir, *CV.* 480. In this passage the expression *tan bõo logar* stands for *tal senhor;* Ena camara de alabastro de que a estoria conta estauan muytas donas de gran guisa Et muitas donzelas fillas dalgo et de gran logar, *Cron. troy.* II p. 184. For equivalent phrases in Provençal and French lyrics see Mätzner p. 169 and 177.

XIII. 345. *Pouco de tempo.* Cf. 414, 2095. For this and similar constructions, in which the preposition *de* serves to join a noun to words expressing number or quantity, see Meyer-Lübke III § 128, 237–239. A few instances of the use of the partitive genitive in Old Portuguese may be added here: Logo mandaron Que lle dessen caldo con do agraz, *CM.* 95; E deronlle manaman Un ou'assado mui mole E comé-o con do pan, *CM.* 378; Ben devemos entender esto por das grandes maravilhas que nunca homẽ vyo, *Graal* p. 60; Cujdei a ueer ainda de meus filhos, *ibid.* p. 86; cf. also *ibid.* pp. 88, 95, 139; Bem de razão, *Falcão* p. 71.

XIV. In this parody of a last will we find our jovial Archdeacon poking fun at some of his literary and other friends by bequeathing to them the talents in which he judges them to be most lacking. The idea of adapting the form of the legal testament to the purposes of burlesque or satire is by no means original with our trobador. It appears to have been familiar to the Latin writers of the first century of our era and was probably taken from the Alexandrian school. For the earliest indication of the existence of this form of satire in Rome we are indebted to Tacitus, who (*Ann.* 14, 50) tells us of a certain pretor Fabricius Veiento, who in 62 A.D. was banished for having composed libels against senators and priests in books which he called codicils: Haud impari crimine Fabricius Veiento conflictatus est, quod multa et probrosa in patres et sacerdotes composuisset iis libris quibus nomen codicillorum dederat. With what freedom the legal testament itself was used for invective, we also learn from Tacitus, *ibid.* 6, 44 (38).

We now come to the first extant specimen of this form of satire, the amusing parody of the legal testament well known through Hieronymus' repeated mention of it as

Grunnii Corocottae porcelli testamentum (ed. by M. Haupt, *Opuscula* II p. 175–183 and Buecheler, *Petronii ed. min.*[2] p. 231). In this humorous testament which, according to Hieronymus, was at his time recited by the boys in school, and in all probability was composed in the third century, a succulent little pig, condemned by the cook to die in atonement for its manifold misdeeds, makes its will in due legal style, giving and bequeathing its remains to its relatives and friends. (See further in regard to this piece, Teuffel, *Gesch. d. röm. Litt.* § 44, 1 and 49, 1.) Another Latin production of this sort, and the latest one now known to me, is the *testamentum asini*, printed, according to Foerster, *Zeitschrift f. rom. Ph.* I p. 88, in Lambecci, *Comment. de biblioth. Vindob.* II p. 925, a publication not accessible to me. To continue with the animal testament to which the reader's attention has now been drawn, the next one in point of time that I can mention is contained in the humorous Catalan debate of the fourteenth century between En Buch and his horse, published by W. Förster in *Zeitschrift f. rom. Phil.* I p. 79–88. — From the Portuguese may be adduced the testament of Luys Freyra's mule, composed during the second period of court lyrics (1448–1516) and printed in *CRes.* III p. 176–8, and, from beyond the domain of Romance literature, *Das Bären-testament* written in the sixteenth century by the Swiss Murner (see *Bibliothek ält. Schriftw. d. deutsch. Schweiz* II p. CLXXVII). — Passing now to another class of literary testaments, we shall first consider the well-known work in which Jean de Meun (+ 1305), the author of the second part of the *Roman de la Rose*, addresses his reflections and reproaches to his contemporaries. As it contains neither bequests nor any other element of parody of the form of the legal testament, it is not akin to the genus under discussion, as Mrs. C. M. de Vasconcellos in *Grundriss* II[2] p. 241, note 1, seems to assume in the query: "Das Testament des Franzosen G. de Lorris ist vielleicht die älteste romanische höfische Verwertung der wohl traditionellen Dichtungsart?" Cf. for Jean de Meun's so-called testament *Histoire litt.* XXVIII p. 391–439; G. Paris, *Manuel* § 113; Petit de Julleville, *Histoire* II p. 128–129. — For the same reason we are not concerned here either with the *testament des femmes*, as Jacques Milet in the fifteenth

century calls the *Lamentations de Matheolus* (cf. Romania XXII p. 238–239), or with the *testament* of Jean Regnier, written in 1432. It is in the *Lais* (= legs) of François Villon, composed in 1456, and especially in the same author's *testament*, dating from about 1460, that the idea of burlesque bequests appears more or less developed. Cf. G. Paris, François Villon (Paris, 1901) p. 113–127. Under the Renaissance influences of the next century, testaments such as Sigognes' *Testament d'un vérolé*, are a favorite vehicle of burlesque in France. See Toldo, *Poésie burlesque française de la Renaissance* (in Zeitschrift f. r. Ph. XXV p. 217–218). Recrossing the Pyrenees, we find our versatile trobador Alfonso Alvares, de Villasandino, directing his gibes against a certain Alfonso Ferrandes Semuel in a poem bearing the following superscription (*CB.* 142): "This song the said Alfonso Alvares wrote in the manner of a testament against the aforesaid Alfonso Ferrandes when he died." — A similar burlesque, written in Portuguese about the second half of the fifteenth century, is due to Antonio de Velasco, who claims to speak in the name of a certain Ruy de Sande, a compatriot of his. This testament is printed, in an almost completely Castilian version, in the *CGeneral* II no. 207 (cf. in regard to Ruy de Sande *Miscellanea* p. 151, note 1). Of more poetical merit, and mingling the comic with touches of seriousness, is the testament of Frare Bernat de Vinclera, composed about 1419 in Catalan in the so-called codolada form (cf. Milá y Fontanals, *Obras* V p. 171 and *Romania* X p. 499 note 2), and wrongly attributed to Bernat Serradell de Vich. This poem was printed before 1498 (cf. *Romania* XI p. 171; Gallardo II col. 540) and edited by D. Mariano Aguiló y Fuster in the *Cançoner* published in Barcelona 1873 (cf. *Grundriss* II p. 81 note 4), a collection to which I have had no access thus far. — A satire of a decidedly serious character is the so-called *Testamento del Maestre de Santiago* or *del Condestable* (i. e. D. Alvaro de Luna + 1454), written with great display of learning by Fernando de la Torre and preserved to us in two versions in I (Gallardo I col. 580 and 585), in the first one of which it is erroneously ascribed to Juan de Valladolid (cf. Rios, *Historia* VI p. 163 note 1 and p. 183–4). According to Gallardo (l. c.) this satirical testa-

ment, which I hope to be able to publish before long, consists of twenty stanzas and a *cabo.* — There remains to be mentioned as presumably belonging to this class of humorous or satirical compositions, the *Testamento de Maestre Alfonso de Cuenca, Fisico del Rey N. S.* (John II ?) contained in the now missing *Cancionero de Fernan Martinez de Burgos*, described by Floranes in Mondejar, *Memorias de Alfonso el Noble* (VIII) Madrid 1783. Append. p. CXXXIV. The songs composing this collection belong to the reign of John II.

What more natural in the age of chivalric love than that the poet should entrust the last prayers and pains of his breaking heart to a testament, and this especially in the Spanish peninsula, in whose folk-song we find the epitaph answering this very purpose! (See note to no. LX.) The oldest Spanish *testamento de amores* known to me is the one written by Alonso Enriquez (1354–1429) in the name of Amor, and printed *CSt.* p. 180–184. Closely akin to this in spirit, but not transmitted to us with the designation of testament, is the Galician poem composed by Montoro, and published as no. LX of our collection. To a somewhat later period belong the *testamento de amores* of D. Diego Lopes de Haro, also beginning with an appeal to the God of Love (*CGeneral* II p. 445), imitated by Garci Sanchez de Badajoz in his sacrilegious parody *Liçiones de Job* (see *Antologia* VI p. CCCX), and the anonymous *testamento amoroso* contained in an unedited collection of Spanish verse described by Teza in *Atti del R. Istituto Veneto* VII, 6 ser. 1888–89, p. 709–739. Cf. *Revista Critica* I p. 216 (1895–6). In France we find a love testament in a composition of the fifteenth century known as *La Departie d'Amours*, whose unknown author borrowed largely from the *Poème de la Prison* of Charles d'Orléans (see Piaget, *Romania* XXI p. 584, XXII p. 254, and Neilson, *Court of Love*, p. 100–101). For English examples of the love testament, see Neilson, *l. c.* p. 159 and 224.

Though not coming strictly within the range of this note, we must refer here at least to the widespread idea, rooted in superstitious practice, of offering a human heart as food to others in order to endow them with qualities which they are supposed to lack. The *locus classicus* of the literary use

of this idea is that vision of Dante's (*Vita Nuova*, c. III) in which he sees Beatrice eating of his heart. See the instructive note to this passage in D'Ancona's edition of Dante's story (p. 32–36), and for further literature, Crescini's *Studi sul Boccaccio*, p. 58, note 5. Before Dante, this popular belief found energetic expression in the celebrated Provençal *planh* or lament on the death of his friend Blacatz, in which the Italian troubadour Sordel of Goito divides among the powerful sovereigns of his time the heart of his noble patron in order that they might derive from it the virtues in which they were adjudged to be sorely lacking (Rayn., *Choix* IV p. 67–68).

Two other Provençal troubadours followed in Sordel's footsteps. Bertran de Alamanon (*Choix* IV p. 68–69) distributes the heart of Blacatz among his lady-loves, and Peire Bremon, Ricas Novas (*ibid.* p. 70), presents parts of it to the principal nations of his time. In each of these three poems the satirical intention of the bequests made is evident, and establishes a certain relation between them and the testament under discussion.

In conclusion of this brief sketch of the literary use of the testament as a form of satire, may be mentioned the burlesque testament of the mass, written in 1528 by the Swiss, Nicolaus Manuel, and published in the *Bibliothek ält. Schriftw. d. deutsch. Schweiz*, II p. 233 ff. (See also *ibid.* p. CLXX ff.).

In regard to the burlesque testament met with in the popular poetry of the Spanish peninsula, the reader must here be referred to the articles of F. A. Coelho in the *Revista lusit.* I p. 320–325, and of Mrs. C. M. de Vasconcellos in *Zeitsch. f. r. Ph.* XVI p. 416–418.

356–358. This is in accordance with the formulas used in the legal testament, e. g. in a doc. of 1285 (*Revista crit.* 1895–6, p. 232): Primeiramente mando o corpo e a alma a Deus e a Sancta Maria; or in the will of Queen Isabel, the Saint, of Portugal (+ 1336), dating from 1314: Primeiramente mando a mha alma a Deus, e peço lhi que lhi aja mercee na hora que se partir do meu corpo (A. G. Ribeiro de Vasconcellos, *Evolução do culto de D. Isabel*, II pp. 4; cf. *ibid.* p. 12).

361. The repetition of the conjunction *que* after verbs of saying, believing, etc., is a characteristic trait of familiar speech and of frequent occurrence in mediæval texts. See for other Portuguese examples, *Denis*, p. 122; *Falcão*, p. 68; for Italian, Benvenuto Cellini in *Beiträge*, p. 442. This usage corresponds to the repetition of *ut* and *prius* in early Latin, e. g. in the *Pseudolus* of Plautus, ll. 524, 580–583, 885, etc.

365. *Cativa, coitada;* leal, verdadeiro 407; reir, posfaçar 1565, *falso*, *enganoso* 1597, *visto*, *falado* 1686, *neicio*, *rudo* 1914, *logo de presente* 1560, are cases of the asyndetic coupling of synonymous words, — a figure of speech natural to energetic or passionate expression, and not infrequent in the older language. For the asyndeton in Latin, see Wölfflin, *Archiv* XI p. 27 ff.; in old French, Tobler, *VB.* II p. 149–150, and Ebeling, *Auberee*, pp. 70, 103–4 (asyndeton of words of *opposite* meaning). Here follows a list of instances occurring in Old Portuguese and Spanish. (1) Portug.: Bõa fiiz (= bona felix), *CM.* 131; louca sandia, *ibid.* 153; mao rafez, *ibid.* 238; falso desleal, 287; falso vão, *ibid.* 192, 397; louc' atreuudo, *ibid.* Miragres I (p. 600); soo senlleiro, *ibid.* 189; vil lixosa, *ibid.* 195; morto finado, *CRes.* I p. 80; logo manaman, *CM.* 84; logo mantenente, *ibid.* 96; logo de chão, *ibid.* 25; logo sen mais tardar, *Cron. troy.* I p. 118, 188; II p. 113; Vay faze o que te mando, Braga, *Contos trad.* (Orto do Esposo, fol. 48); Vai di, *CM.* 87; Vai tol-ll'os ferros, *ibid.* 135; vai coz carn'e pescado, *ibid.* 5; Ves Guari-m'est' irmão gaffo, etc., *ibid.* 5; Vai, non temas, *ibid.* 176; Lobo raujoso, tolle-te de aqui uay buscar al que comeas, *Cron. troy.* I p. 212. The asyndeton of verbs occurs also in Old French: Ph. de Thaun, *Bestiaire* l. 853: Di va, om pareçus; and in Latin. (See Wölfflin, l.c.) (2) Spanish: fuerte intrycado, *CB.* 137; necio sandio, *CB.* 336; Asy nescio torpe, commo synple, rudo, *CB.* 571; fria, dañosa, *CB.* 493; leal, verdadera, *CB.* 500; sandio, loco, *ibid.*; luego de plan, *ibid.* 154; luego de presente, *ibid.* 428. Numerous instances occur in *CB.* 412, 413. Kindred cases of the juxtaposition of synonymous adjectives and participles without connectives are treated by O. Schultz in *Zeitsch. f. r. Ph.* XVI p. 513–517.

374. In *feo pecado* (lit. "base sin") we have one of the popular names of the devil in which medieval texts abound. Cf.

demo mayor 1585. The following is a list of those most frequently met with in Portuguese and Spanish texts: Ẽemigo, *CM.* 384; imigo, *Graal*, p. 43; dragon, *CM.* 189 and passim; basilisco e o dragon, *ibid.*; proviço, *ibid.* 69 (cf. *Cron. troy.* I 183: Et bestias et proviços et aves outrossy de moytas naturas); Belcebud, *Milagr.* 722; bildur, *ibid.* 292; criazon mala, *Millan* 203; bestia maledicta, *ibid.* 52, 263; bestia enconada, *ibid.* 112, 118; draco traidor, *Domingo* 333; enemigo mortal, *Millan* 262; *Domingo* 327; falso perjurado, *Millan* 196; huesped alevoso, *Millan* 194, pecado, Juan Royz 1592; *Millan* 191; sierpe, *Domingo* 328; traidor probado, *ibid.* 328, *Domingo* 328; vezin malo, *ibid.* 332, *Millan* 197; uerco, Juan Royz 802. A popular periphrase of *demo* is the following: O mui mais ca pez Negro, nen que a tinta, *CM.* 115. The names and surnames given to the evil one by the folk in Portugal to-day are collected by Coelho, *Revista ethnol.* 1881, p. 150–152; *Positivismo* IV pp. 38, 103–110; Braga, *O povo portug.* II pp. 21, 172, 181, 190 etc.

377–383. Cf. the words in which Villon remembers his heartless mistress (G. Paris, François Villon, p. 122–3).

> Qui si durement m'a chassé,
> Je laisse mon cuer enchassé,
> Palle, piteux, mort et transi.
> Elle m'a ce mal pourchassé,
> Mais Dieu lui en fasse merci.

378. For the asseverative phrase *se veja prazer*, very common in the language of the time, cf. *Denis* p. 118; *CV.* 365 etc. In the medieval period, the Romance languages expressed the confirmation of a statement by a conditional clause as well as by a comparative one. Cf. *Graal* p. 54: E non me leixes, assy vejas prazer; *CM.* 63: Se Deus m'ampar; *ibid.* 65: Assy Deus m'ampar. See for this usage, which also occurs in Latin, Diez, *RG.* III p. 357; Gaspary, *Zeitsch f. r. Ph.* XI p. 136–7 and Meyer-Lübke III § 643.

385. Of this Pedro de Valcacer or Valcarcel, to whom the Archdeacon bequeathes his art of singing, nothing is otherwise known except that he composed poetry in the Galician idiom. (See no. XV.) I have not been able thus far to

identify the other personages whom the Archdeacon names in his testament.

386. For the form of *segun* see note to l. 23; for the use of *segun* and other adverbs as conjunctions, see Meyer-Lübke III § 568.

389. *Sabrosía*, formed from *sabroso* (*CB.* 289, 505) as *astrosia* from *astroso* (*CB.* 446, 450), occurs also in CGomez Manrique II p. 414. Cf. *sensaboria*, *CRes.* II p. 235; III p. 150.

389. For the use of *sensabor* as an adjective and noun designating "insipid" cf. *CRes.* I p. 394: Nem os muy sensabores Que fossem mui avisados; *ibid.* III p. 152: Se fosseys Aragones Ou sensabor Castelhano, Ou doce Valenciano Passava por entremes; *ibid.* p. 658: Pareçeys mal em janela, Em sserãao muyto pior, Soys mays fria & sem sabor Do que nunca vy donzela; *ibid.* p. 659: O corpo nam he bem feyto, As manhas sam senssabores; *CB.* 7: Algun sinsabor vesino; *ibid.* 96: Enbidiossos, mofadores, synsabores; *ibid.* 126: Todos te tienen por grant synsabor. In the same manner, many other compounds of *sin* and a noun serve as adjectives. *Synmanzilla.* *CB.* 90: Pues alabanças no son atan dinas Quales meresce el muy syn manzilla. *Senrazon* = *insensato, louco.* *CCB.* 328 (= CA. 177): E a mi semelha cousa sen razon, Pois algun ome mais ama molher Ca si nen al, se ben por seu mal quer; *CV.* 901: O voss' amigo trist'e sem razom; *Denis* l. 1560: Nom é namorado, mas é semrazon. Compare also the following phrases: *Sen piadade* = *cruel.* Thus *Cron. troy.* I 281: Et a justa foy moy forte et moy dura et moy sen piadade; cf. *ibid.* p. 282; p. 335: Ca a batalla foy moy forte et moy sen piadade; cf. *ibid.* p. 342, 344, 349 etc. *Sen volta* = *tranquilo.* *Ibid.* p. 289: Estavan tan calados e tan sen volta. *Sen siso* = *neicio.* *Ibid.* II. p. 31: Teer por avol e por sen siso; cf. *ibid.* p. 45: Tan traedor e tan sen verdade; *ibid.* p. 226: Desleal e tan sen verdade; *ibid.* p. 165: Nen cuydador nen brusco nen sen prazer. Cf. l. 542 of our collection. Such negative phrases are also coupled with adverbs. *Cron. troy.* I p. 283: Et começarõnos de ferir tan cruament et tan sen piadade; *ibid.* 291: Tiraron os seus afora o mais sen perigo (= seguramente) que podian; *ibid.* II p. 101: Ascondudament e muy sen ruido; ibid. I p. 136: E feiramos los sen sospeita (= in-

esperadamente) tan esforçadament que nos non possan elles ferir.

397. *Outro* here is pleonastic. Cf. *CCB.* 73: E creo que fará mal sen Quen nunca gram feuza ouuer En mesura d'outra mulher (= of woman, or: of any woman). See also the use of *outro* in l. 401.

401. In phrases like *sen outra conquista* "without (any) other acquisition (than this)" *outro* contrasts an idea with a kindred one implied but not expressed, as may be seen from a comparison of cases like the following. *CSt.* p. 334: y en veiendome, luego sin otra pereza, etc.; *CB.* 290: E lleguéme al lago syn otra pereza; *CM.* 172: Ca fez quedar a tormenta Logo, sen outros vagares; l. 1528 of our text: E esto me dizede sen outra pereza. We may render *outro* here by "any." Such phrases are frequent in the language of the time, and in poetry mostly serve the purposes of rhyme. Cf. *CB.* 272: E sy por ventura yo vos rrespondiere En discreta forma, syn otra conquista; *Danza* (*Antol.* II p. 12): Salid luego fuera sin otra pereza; *CRes.* II p. 339: D'aqui vos prometo sem outra mudança Que punha meu sangue em tanta balança; *CB.* 447; Que luego sepades toda mi façienda Con gesto amoroso syn otra contienda; *CB.* 399: Alegre bivades, ssyn otro desmayo; *ibid.* 414: Que siempre bivades syn otro desmayo. For a similar use of Italian *altro* and *altrimenti* see Diez, *RG.* III[3] p. 85, note. In such negative clauses we have another group of examples of that manner of emphasizing an idea by the exclusion of its opposite which was discussed under l. 72. — Different in nature from the cases just described are those in which *outro*, instead of joining to the name of the species that of the genus to which it belongs, connects it with a term quite as specific as the first, as when Xen., *Anab.* I 55 says: οὐ γὰρ ἦν χορτὸς οὐδὲ ἄλλο δένδρον (i. e., "No grass nor an other tree," instead of: No grass nor any other plant, as, e. g., a tree), or Livy IV. 41, 8: Eo missa plaustra jumentaque alia. See Kuehner, *Lat. Gr.* II p. 478. For this use of the Romance descendants of the Latin *alter*, very frequent in early Romance texts, see Diez, *RG.* III[3] p. 84–5; Tobler, *VB.* III p. 72–3, and *Denis* p. 136.

422. To *riçado.* cf. *arrizado* CV. 980, 1098; *CCB.* 383, 439; *Graal* pp. 81, 85, 131; arriçar *Graal* p. 69.

426. The phrase *sen contenda* occurs frequently, and often merely serves to supply the rhyme. Cf. *CM.* 65: Aynda uos direi mais de mia fazenda: D'oi a quinze dias serei sen contenda No Parayso.

428. Por lo meu amor = por amor de mi. For this objective force of the possessive pronoun in the Romance languages see Tobler, *VB.* II p. 69–73, and for Old Portuguese *Denis* p. 117–118; *Falcão* p. 81. This usage dates back to Latin. Cf. Kuehner, *Lat. Grammat.* II 435, A 4.

455. This is most probably the same Gonçalo Rodriguez de Sousa who in 1384, together with other influential Portuguese nobles, accompanied Queen Leonora to Santarem to a meeting with John I of Castile and pledged his allegiance to this King against the Maestre d'Avis. See *Cronicas* II. p. 188.

XV. Pedro de Valcarcel, a cousin and fellow-troubadour of the Archdeacon of Toro (see 385), must have composed during the reign of John I of Castile (1379–1390).

462. The sense would seem to point to *quen* as the better reading for *que.* The meaning of *nemiga* = wrong, cruel action or word, cruelty, appears from such passages as *CM.* 343: Ca, sen que a ten cuitada, Faz-lle que diga nemiga A todos etc.; *ibid.* 378: Et faz mal aos meninos Polo seu poder mostrar Que á de ffazer nemiga; *ibid.* 399: A creceren en ben sempre Et toller nemiga; *CV.* 976: E quen end' al disser, dirá nemiga; *ibid.* 1046: Mal com'e faz nemiga; Dizede-lhi que diga Por que o faz; cf. *ibid.* 626; *Graal* p. 56: Ca de matar tal caualeiro, esta seria a mayor nemiga do mundo; *Libro de Apoll.* 184: Si no, as me dicho soberuia e enemiga.

476. For *non m'én cal* in Old Portuguese see *Denis* p. 113; C. M. de Vasconcellos in *Zeitschrift* XIX p. 535.

480. The poet represents himself as living in the *Alemtejo*, the region of Portugal south of the river Tagus.

488. The emendation *preitejo* = "I (shall) make a (good) compact, agreement, I (shall) fare well," for the textual *petrejo*, is due to Mrs. C. M. de Vasconcellos. For the meaning of *preitejar* cf. *Cron. troy.* II p. 55: Et aly se venden moy carament ante que seian tomados, nen conquistos nen pleitejados; *Graal* p. 53: Leixeime ir contra elle e fiz tanto de armas que o vencí e así he preitejado commigo que ja mais nom saya da minha prisam etc.

XVI. Garci Ferrandez, de Gerena, wrote from about 1365 to 1400. What we know of his life is all due to the brief notices written over his poems by the compiler, Juan Alfonso de Baena, and to what little we may further infer from the poems themselves. See the discussion of the poet's career and character by Wolf, *Studien* p. 207–208 and especially by Dollfus, *Études sur le moyen-âge espagnol* p. 295–309, who not improperly compares his checkered life to that of Christopher Marlowe.

The first poem was, as Baena tells us in its rubric, inspired by the author's keen disappointment over his marriage and the consequent loss of the good will of King John I. Though it bears the imprint of more poetic feeling and power than can be credited to most of the trobadores of that epoch, its thought and expression are quite obscure in parts, showing that Garci Ferrandez, in accordance with the dominant taste of his school, strove more after dialectic subtlety and technical skill than after a clear utterance of sentiment. To appreciate the point of Baena's statement that Garci Ferrandez had married a juggleress who was formerly a Mohammedan, one must bear in mind the stigma that attached in that age to a woman of that occupation and creed. See the *Siete Partidas* of Alphonse X Part IV tit. XIV law 3: E estos tales (i. e. las personas honradas), como quier que segund las leyes pueden rescebir las barraganas, tales mugeres y a que non deuen recebir, assi como la sierua, o fija de sierua, nin otrosi la que fuesse aforrada, nin su fija; nin *juglaressa*, nin sus fijas; nin tauernera, nin regatera, nin otra persona ninguna de aquellas que son llamadas viles, por razon de si mismas, o por razon de aquellos do descendieron.

Alfonso Alvares, de Villasandino, in praising a Moorish beauty, says (*CB.* 31[b]):

Lynda rosa muy suave
Vy plantada en un vergel,
Puesta so secreta llave
De la lynia de Ismael:
Maguer sea cosa grave,
Con todo mi coraçon
La rrecibo por señora.
. . . . . .

Non sé onbre tan guardado
Que viese ssu resplandor,
Que non fuesse conquistado
En un punto de su amor.
Por aver tal gasajado
Yo pornia en condiçion
La mi alma pecadora.

501–4. Both the construction and the sense of this passage are obscure. In l. 503 we have, no doubt, one of those plays with antithesis so much in favor with this school, but whether we are to take *contracuidar* as two separate words or as a compound verb, is not clear. Such a verb does not occur elsewhere, as far as I am aware. In Old French *contrepenser* means "to think, reflect intensely," as e. g. Louis XI, *Nouv.* XXXIII: Tant penserent et contrepenserent qu'ilz s'arresterent de faire ce qui s'ensuit; *Perceforest,* c. 3, éd. 1528: Adonc il pensa et contrepensa assez s'il se donroit a congnoistre au chevalier. See for other instances Godefroy, *Dict.* s. v. In Italian *contrappensare* is used in the sense of "fare pensiero opposto ai proprii," see Tommaseo, *Dizz.* s. v.

505. *Enriquintar.* Cf. *CM.* 281; *CB.* 110. The more frequent form of the verb seems to be *arrequentar.* Cf. *CM.* 149 *requentar, Cron. troy.* I p. 146 *arrequentar,* and the same form in modern Galician (see Valladares, *Dicc.* s. v.)

513. *Porque* here = *razon,* as often in Portuguese and Spanish. Cf. *CRes.* III 475: Folgay de me socorrer Poys m'agrauam ssem porque; *ibid.* 618: Qu'é de fraco coraçam Sem porque matar molher; *Nieva* p. 69: Maguer que me marabillo Por buestra carta que bi, En tomar bos contra mi Şin por que, tal omezillo; *CB.* p. 666: Los tendales eran sin por que rencores. The use of particles and even of parts of propositions as nouns is frequent in Portuguese. Cf. C. M. de Vasconcellos, *Rom. Forsch.* VII p. 134–5.

O mui alto refers doubtless to King John I, whose disfavor the poet had incurred.

XVII. As the rubric tells us, this poem was composed after the battle of Aljubarrota (Aug. 14, 1385), and was intended to bear upon the author's wicked marriage.

The poet, using the form and theme of the pastoral song as a foil for his subject, represents himself as seeing Amor leaving Castile because true love had been debased there. For the frequent employment of the form of the pastoral for similar themes, see the Introduction.

XVIII. This composition, termed in the language of the time *desfeita* (Castil. *desfecha*), forms a conclusion to the preceding one.

557. *Bondade* in the usage of this period signifies "virtue." Cf. *Siete Partidas*, Part. II, tit. XXI, ley IV: Bondades son llamadas las buenas costumbres, que los omes han naturalmente en si, a que llaman en latin Virtudes. Cf. l. 989; *Graal* p. 24: Todas estas bondades he vosso padre.

562. *Rosa.* Cf. 1000, 1035, 1246. The comparison of a fair maiden to a rose is a commonplace in the poetry of many nations, both ancient and modern, and was especially in favor with the poets of the Middle Ages, who were fond of bestowing names which would please the ear as well as the imagination. Of the many medieval poems in which the rose figures as the symbol of feminine beauty, we shall here only mention the *Carmen de rosa*, published in the *Carmina burana* p. 141–145; the *Dit de la Rose*, published in Bartsch-Horning, *Langue et littér. françaises* col. 603–610, and the celebrated *Roman de la Rose*. See in regard to the whole subject the excellent work of Langlois, *Origines et Sources du Roman de la Rose* p. 37–48. The history of the symbolic use of the rose in ancient and medieval poetry is carefully traced in the beautiful work of Joret, *La rose dans l'antiquité et au moyen-âge* (Paris 1892). In his Galician songs in honor of the Virgin Mary, Alphonse X of Castile frequently compares the Virgin to a rose (e. g. 10, 366, 384), or he speaks of the letters composing the name *Maria* as five roses (56). Among the 1698 extant compositions of the First Portuguese Lyric School (1200–1350) there is only one in which this symbolism occurs (*CCB.* 244, 246). This is the charming lay of Joham Lobeira, a Portuguese trobador of the latter part of the thirteenth century, which reappears in Montalvo's *Amadis de Gaula* l. II, c. XI, as dedicated by Amadis to Laura:

Leonoreta,
fin roseta,
bella sobre toda fror;
fin roseta,
non me meta
en tal coita voss' amor.

In the poems of the transition period of Peninsular lyrics with which we are dealing, the comparison of the rose to a maiden is very frequent. In the modern folk-song of Galicia and Portugal, so charming both for form and feeling, the rosebud figures both as the love-token presented by the lover to the fair maiden and as the symbol for the maiden herself, the carnation, on the other hand, representing the lover (cf. note to XIX). See *Zeitschrift f. r. Ph.* XX p. 147–8, note, and the following highly poetical quatrain, in which the beloved, but unapproachable, woman is identified with a rose:

Oh! que linda rosa branca	O how white and sweet the rose
aquella roseira tem!	That blooms on yonder brier!
De baixo ninguem lhe chega,	From below it can't be reached
lá cima não vae ninguem.	Nor attained by climbing higher.

See *Revista lusit.* I p. 146 and Lang, *The Portuguese Element in New England* (in Journal of Am. Folklore 1892).

A symbolic power, similar to that of the rose, was attributed in medieval poetry to the lily and the violet. Cf. Joret, l. c. p. 247 ff. Hence such charming poetic debates or *contrasti* as the *Conflictus Rosae et Lilii* (Dümmler, *Poetae aevi Carol.* III p. 230), *Rosae et Violae* (*Archiv f. n. Sp.* XC p. 152) and the *Contrasto della Rosa e Viola* (*Studj di filol. rom.* VIII p. 99); hence, again, Alfonso Alvarez speaks of his lady-love as *noble flor de lys* 1011, and in a Castilian song (*CB.* 8) the same trobador says: Señora, flor de açucena — Vuestra vista deleytosa Mas que lirio nin que rosa. Cf. also *CB.* 570: Flor de açucena, sin vuestra liçencia No me atrevo á vos mas loar.

564. Cf. 496, 1050 and *CB.* 9, 12, 41.

568. *Guaya* is used both as interjection and as noun. Cf. *CGomez Manrique* I p. 169: Vi venir mi pensamiento qu'estaua por atalaya, Diziendo-me: Guaya, guaya etc.; *CRes.* III p. 483: Guayas, que sam destrocado! *CB.* 288: E fazemos

guayas en son dolorido. Still more frequent is the interjection *guay*. Cf. *CRes.* I p. 128: guay de tua fermosura; *ibid.* III 483: guay de mim etc.; Dante, *Inferno* III 84: Guai a voi, anime prave. Instead of *guaya*, the Italian uses the m. *guaio*, pl. *guai* as noun. See Blanc, *Vocab. Dant.* s.v. In Old Portuguese and Spanish we also find the verb *guayar*, to weep, lament, e. g. *CB.* 37: Aquestos con otros llamando mesylla E guayen donseles sus lindos criados. Hence the term *cantar guayado* for a plaintive song. Gil Vicente III p. 143: Latão, ja o somno he comigo, Como oiço cantar guaiado Que não vai esfandangado.

XIX. A dialogue in which the poet, in figurative terms, "tunes his distresses to the nightingale's complaining notes," and asks this bird for comfort. Cf. XXVI.

The appearance of the nightingale, as the keeper of sweet secrets for lover and beloved, nay, even as personified into the lover himself, is one of the oldest and most charming traits of popular poetry, both in the Orient and in the Occident, and from the folk-song has found its way into literature. It were impossible to give in the limited space of a note even a summary account of the part this sweet singer plays in the song of the humble and the high, and it is to be hoped that Gaston Paris may soon redeem his promise made some years ago (*Origines* p. 14) of giving us a Poetic History of the Nightingale. Only a few general indications can find a place here. In ancient Persian poetry, the rose and the nightingale, the harbingers and companions of spring, are the symbols of the maiden and her lover. See J. von Hemmer, *Geschichte der schönen Redekünste Persiens* p. 144 and Joret, *La Rose dans l'antiquité et au moyen-âge* p. 219–230. In medieval poetry the nightingale, probably also in connection with the songs celebrating the coming of spring, if not personified as the lover himself, figures in the symbolic office of the priest of love, the giver of counsel and glad tidings. For Old French and Provençal poetry, cf. Jeanroy, *Origines* p. 132, note 2 and p. 133, note 1; G. Paris, *Origines* p. 13–14; *Zeitschrift* XXIV p. 363 and 367; *Studj di f. r.* VIII p. 313–4; for Italian poetry, cf. D'Ancona, *Poesia pop. ital.* p. 89–93; for Germanic poetry, Grimm, *Kl. Schriften* IV p. 432; for medieval Latin, *Grund-*

riss II p. 180 (§ 79) and p. 416 (§ 281); for modern popular poetry, see Jeanroy, *Origines* p. 432–3 notes; *Romania* XII p. 306. In the Spanish peninsula we do not find the nightingale as the typical symbol of the loving companion of the rose.

To this office the Portuguese folk have elevated a flower almost as close to their heart as the rose, *o cravo*, or the carnation, as may be seen from the following charming quatrain:

O cravo por sympathia
A' linda rosa se uniu.
Foram laços tão estreitos
Que amor perfeito sahiu.
(L. de V., *Poesia Amorosa*, *p.* 140.)

Of which the following version may serve to give an idea:

Carnation out of sympathy
The lovely rosebud wooed.
Such was the union of their hearts
That perfect love ensued.

Nevertheless, there are songs in which the nightingale appears personified as lover, as the Romance published in *CMus.* no. 97 (cf. *Floresta* I no. 128), which is well worth quoting here as a gem of Peninsular poetry:

Fonte frida, fonte frida,
Fonte frida y con amor,
Do todas las avecicas
Van tomar consolacion,
Sino es la tortolilla
Que stá sola y sin amor;
Por ahí fué a passar
El traidor del ruiseñor;
Las palabras que le dijo
Todas eran de traicion:
"Si te pluguiese, señora,
Seria tu siervo yo." —
"Vete d'aquí, enemigo,
Falso, malo, engañador,
Que hoy ha siete años
Que perdí mi buen amor,

Que non poso en ramo verde
Ni en árbol que tenga flor;
Si el agua clara fallo,
Turbia la bebo yo." —

As in other Romance countries, the nightingale figures frequently as the counsellor and messenger of lovers. Thus in no. XXVI of our collection, where it acts as the messenger of Amor to the poet; or again, in the highly poetical dream of Garci Sanchez de Badajoz, in which Amor and the nightingale hold sweet discourse (*CGen.* I no. 273).

An interesting instance is a poem, remarkable for its depth of feeling, by the Portuguese Duarte de Brito (*CRes.* I. p. 286), in which the nightingale, as the voice of the heart, guides the author and a lovelorn friend of his to the abode of those who have died from love-despair. In other songs this priest of love is only appealed to, but does not actually appear, as in the well-known ballad of the Prisoner, Duran, *Rom. Gen.* II p. 449, or in *Floresta* I no. 270. As in the poetry of the other Romance nations, the nightingale figures also as the harbinger of spring, greeting with its song the awakening of nature and of love. Thus the Archpriest of Hita tells us (1199–1200) how the nightingale, together with other song-birds, hailed the coming of Amor on Easter-day. In *Falcão*, p. 53, we find this bird as the herald of day:

Naqueste tempo corrompe
a ave que chamão real
o silencio de seu mal,
que he quando a alva rompe
e o dia faz sinal.

Cf. also *Floresta*, I no. 161.

Similar offices are assigned to the nightingale in the modern Spanish folk-song, as when the lover says to his sweetheart:

El dia que tú nacistes
Nacieron todas las flores,
Y en la pila del bautismo
Cantaron los ruiseñores.

Or when, disconsolate, he sings:

Qué importa que la calandria,
El ruiseñor y el jilguero
Canten para consolarme,
Si para mí no hay consuelo.

See *Revista crítica* vol. VI pp. 37 and 48, coplas 455 and 593.

As appears from some of the poems quoted, the lark, the linnet, and other birds act in similar functions in the folk-song as well as in literary lyrics. See in regard to this point Jeanroy, *Origines* p. 133 and *Denis* p. LXXVI, note 1. As to the name of the nightingale, its form in Spanish and Portuguese derives from a Latin *lusciniólus* for *lusciniόla*, the *r* for initial *l* being due to dissimulation of syllables. The Portuguese forms are *rousinol* (*CRes.* I p. 286 etc.), Galician *rousinol*, mod. Portug. *rouxinol* or *rouxinhol*. In the Mirandese dialect we have the forms *reisenhor*, *reixinhor* and *reixinhol*, in which the component parts *rei* (King)= and *senhor* (= Sir) show the action of popular etymology (see Leite de V., *Estudos* I p. 303–4). The same psychological process is apparent in the modern Spanish form *ruiseñor*, which is found as early as the fourteenth century (e. g. *CB.* 42 and 11, 558, the Castilian versions of the Galician compositions no. XIX and XXVI). The older forms for *ruiseñor* are *rossinol* (*Libro de Alex.* 1973), *rosennor* (*Milag.* 28), pl. *rossennoles* (*ibid.* 30); *ruxinol* (Rei Anemur, J. y B. in *Romanische Forsch.* VII p. 345). Regarding the French form *rossignol* etc. see Gröber, *Archiv f. lat. Lex.* II p. 434–5; III 518; Cohn, *Suffixwandlungen* p. 257–262; Meyer-Lübke II § 432.

581. This is one of the verses quoted from other poets by Montoro, l. 1802.

595–6. In these words, represented as spoken by a nightingale, the poet refers to the disgrace he had brought upon himself.

596. For the use of *mal* here cf. Horace *Sat.* 1, 3, 45: Male parvus Si cui filius est; and Wölfflin, *Archiv* I p. 96.

597. For this change of address from *tu* to *vos*, which was common to all Romance languages and especially peculiar to the style of epic poetry, see Mussafia, *Zeitschrift* IV p. 109–113 and Meyer-Lübke III § 97. A similar case occurs in

the Portuguese *Graal* (extract published in *Revista lusit.* VI p. 340): E rei Artur coidou que era morto e diselhi: Mordaret, muito mal me as feito, mas nom se vos tornou a prol.

Having disgraced himself at court, Garci Ferrandez withdraws from the world to atone for his wrong-doing in a hermitage near Jerena. Six of the songs we have of him bear witness to his repentance there (*CB.* 559–564). Cf. Wolf, *Studien* l. c. Two of these belong to our collection.

XX This poem is translated by Dollfus, *l. c.* p. 298–299

A vous, le grand pardonneur,
je fais promesse en vérité,
de maintenir chasteté
tout le temps que je vivrai,
de ne plus servir amour,
ni résider en sa cour,
me remembrant la mort
de vous, Jésus, mon Sauveur.

O Seigneur, vous qui sauvâtes
le monde de perdition,
et qui, après la Passion,
avez brisé les enfers ;
Seigneur, puisque vous passâtes
par les peines, cruellement,
je veux être votre servant
puisqu'à tous vous pardonnâtes.

Seigneur, pardonnez-moi,
ô roi, des rois le plus grand,
et très élevé Créateur,
pardonnez-moi ce temps où je vous servis mal ;
car en tous je suis tombé
en tous les péchés mortels ;
c'est pourquoi je veux que sachiez
combien je me suis repenti.

610. Regarding the import of the term *Corte d'Amor* in the lyrics of the twelfth, thirteenth, and fourteenth centuries, see Crescini, *Per gli studi romanzi* pp. 81–120: *Denis* p. XXXIII; *Zeitsch. f. r. Ph.* XX p. 172, note 2 and Neilson, *Court of Love* pp. 240–250.

XXI 636. The poet contrasts the Light coming from the Lord with the darkness possessing his own soul. In another song he says (*CB.* 562): Vos, mi Dios é mi señor, seredes mi ffortalesa El dia de la scuresa Que seredes judgador.

642. Cf. *CB.* 564: Fyrme Rey sin mudamiento.

656. *Grandece*, instead of the textual *grandesa*, is demanded by the rhyme. No other case of the occurrence of this form is at hand, but its coexistence with *grandeza* and *grandez* (Rey Anemur, in *Roman. Forsch.* VII pp. 345 and 395) is quite as admissible as that of *granadece*, *CM.* 20, 288, with *granadez*, *ibid.* 258 and *granadeza*, *ibid.* 292.

Pretending to complete the atonement for his wrongs by a pilgrimage to the Holy Land, Garci Ferrandez embarked with his family for Málaga, then a Moorish city, where he landed. Thence he went to Granada, the capital of the Moors, where he not only forswore his faith, becoming a Moslem, but deserted his wife in order to live with her sister. It was after thus debasing himself still more that, according to Baena, he composed the love-song beginning: *Conven-me viver* (no. XXII), from which it would appear that he sought in this immoral love comfort for his misery.

XXII 662. The same figure for the beloved woman occurs also 1836. See the note to that passage.

669. We should expect here *de la de que—atendia*, as 630 *en que vive* (though *viver* is also used transitively), but in older Spanish and Portuguese a preposition properly belonging to both the antecedent and its relative is often put only with either the one or the other. Cf. *CM.* 341: Porque ao gran ioizo Non vaámos con vergonna Ant'aquel que as maldades Et os erros se desfazen (ante que); Johan Torres, *Nieva* p. 258: En me sentir amador De ti que (= de que) non soy amado, Bibo tan desesperado. For other cases, both in Spanish and other Romance languages, see Diez, *RG.* III[3] p. 379; Tobler *VB.* I p. 201 and Lang, *Mod. Lang. Notes* 1887 p. 187–188.

679. The phrase *servo endoado*, "I love in vain," with which I have replaced the obviously corrupt textual reading, is a stock-phrase in the lyric poetry of the time. Cf. e. g. *CB.* 114, CA. 292 (= T. e C. 116); que servi sempr' endõado; *Denis* l. 1000. The literal meaning of the adverb *doado* or

endoado was "given," "as a gift," hence "without reward," "in vain." Cf. the Provençal phrase *en perdó*, Rayn. *Lexique Roman* IV p. 515 and Stimming, *B. de Born* s. v. *Endoado*, is therefore a synonym of *en vão* (*in vano*). And like *en vão*, *in vano*, it was used not only in the sense of "in vain," "to no purpose," but also in the closely related meaning of "without good reason," "without cause." This force attached to *vano* (= *vane*) in Biblical Latin, which word serves to render *sine causa*, Greek *ματαίως*. See Rönsch, *Semasiol. Beiträge* II pp. 73 and 85. The following passages may attest to this usage in the Romance languages. (1) Portuguese — *Denis* l. 1135: E diss': Amigo loução, Que faria per amores Pois m'errastes tam em vão? *CV.* 1147 (rubric): Esta cantiga foi feita a Dom Pedro d'Aragom per hũu caualeiro seu moordomo que feria endoado; *CCB.* 401 (= 1528): Dissede-mh-ora que ben mi fezestes . . . Senon gran tort' endoad'e soberuha? *Graal* p. 79: Esta donzella se matou em doado com minha espada; *ibid.* p. 93: Ca bem lle semelhou que o terriam por maao, se se nam vjngasse d'aquel que o em dooado cometera; *ibid.* p. 94, 3: Ca me cometeo tam *endoado* e me chagou por ventura aa morte que nom ha rem por que o leixasse a matar. E quando me da mão sair, nom cometerá homem bõo *sem razom*. So also the adverbial form *doadament* in the *Cronica troy.* I p. 117: Este Nastor era o mays cruel et o mays derranjado que en toda Greçia auja. Ca el non daria hũa palla por matar hun home doadament; *CRes.* II p. 457: Entam disse ao prazer: Porque t'enganas em vão? (2) Spanish — *CB.* 165: Mucho mas que arçediano, Señor de muy grant valia, Por non perder en vano, Vos escryvo todavia Locuras con ossadya; Calderon, *Príncipe Constante* act I l. 474: Suelta, que no será en vano Que saque yo de tu mano A quien me saca del pecho. (3) Italian — Petrarch, *Rime* (sonnet XXV l. 14): Si vedrem chiaro poi come sovente Per le cose dubbiose altri s'avanza, E come spesso *indarno* si sospira (= senza vera cagione).

XXIII. This poem shows us Garci Fernandez returned to Castile, after an absence of thirteen years (1386–1398). In the prayer for pardon which a certain Fernan Rodriguez is here represented as addressing to God, our unfortunate poet, covered with the scorn and the maledictions of his fellowmen

(see no. XLVIII the *cantiga d'escarneo* by Alfonso Alvarez), is really pouring out his own awakened conscience. Cf. Dollfus l. c. p. 306–309.

702–3. One of the many anacoluthic constructions peculiar to every-day speech and of frequent occurrence in medieval writers. Cf. *Graal*, p. 15: Ca todos aquelles que eram companheiros da tavola rredonda nom ficarom senom poucos que elle nom derribase; *PMH. Script.* p. 187: Mays todo esto nom lhis valia rem ca os christãaos crecialhis mais a mais as forças; *Falcao*, p. 28: Quem diz que o chorar descansa, he de ter pouco chorado (*é de* for *ha de* or: *Dizer alguem —provém de*); cf. *ibid.* an example quoted from the *Dictos da Freyra:* Quem he solto de lingua he de o ser da consciencia. Another anacoluthon, too long for quotation here, occurs *CCB.* 1, l. 4–13 (= CA no. 311 soon to be published by Mrs. C. M. de Vasconcellos); *CV.* 358 Os grandes nossos amores Que mi e vos sempr'ouuemos Nunca lhi cima fazemos Coma Brancafrol e Flores. For Italian, see Fornaciari, *Novelle scelte di G. Boccaccio*, p. 333, s.v. *anacoluto;* for Old French Tobler, *VB.* I p. 202–3.

709. Cf. 1679. For the use of the adverbial phrase *de pran* (or *de chao*) in Old Portuguese, see *Denis*, p. 115. In Spanish and Provençal texts we find the corresponding form *de plan.* Cf. Berceo, *Milag.* 762; *Doming.* 335 and Rayn., *Lex. Rom.* IV p. 551. These expressions correspond in form and sense to the Latin adverb *de plano;* see the dictionaries s.v.

Alfonso Alvares, de Villasandino (near Burgos), b. between 1340 and 1350, d. about 1428. See Pidal's note on his life *CB.* p. 640–641, and Rios, *Historia* V p. 178 ff.

XXIV. As Pidal observes (l. c., p. 645), the adverb *nuevamente* (i. e. recently) in the rubric indicates that this poem was written in the same year in which John I ascended the throne (1379).

727. *Fortuna* is here, as often in the language of the time, used in the sense of "storm." Cf. 1830; *CB.* 2: Torna mi fortuna en calma Mansa, con mucha bonança; *ibid.* 32: Ffasta aqui passé fortuna, Ora vivo en gran bonança. This meaning also attaches to the word in Italian. Thus Dante, *Purg.* 32 says: Ond' ei piegó come nave in fortuna; and

Petrarch, *Sonnet* XXXV: Porto dell' amorose mie fatiche, Delle fortune mie tante e sì gravi. Cf. also Boccaccio, *Decam.* G. II, n. 7, and Fornaciari, *Novelle scelte* p. 108, note 2. It is in this acceptation that *fortuna* has passed from Italian into the modern Greek *φορτοῦνα*. See *Miscell. linguist. Ascoli* pp. 390 and 398, note 1.

The form *abonança* for *bonança* also occurs e. g. *CB.* 226: E mando que sean los vientos suaves, E sea abonança en toda la mar. For *bonança* cf. *CRes.* II p. 405: Nom t'apresses; que a bonança Et os bons tempos virão etc.; *ibid.* III p. 547: Quis-lhe mostrar Em esta cantiga mudança E fiquey em mays bonança; cf. *ibid.* pp. 472, 519. The older Portuguese form is *bonaça*. Cf. *CM.* 35: E u ja pela mar yam . . . Ouueron tan gran bonaça; *CV.* 1004: Que tanto dades que bon tempo faça Bem como mao nem como bonaça. This form corresponds to the Provençal *bonasa*, Ital. *bonaccia*, French *bonace*.

731. The sense of "manner" which *figura* has here and 1881, is not infrequent in the Portuguese and Spanish texts of the time, and is also found in Provençal. See Levy, *SW.* s.v. *figura* no. 3.

733. Cf. 945, 1001, 1029, 1227, 2024. This pleonastic use of the possessive pronoun of the third person met with in the earlier texts of all the Romance languages, is especially frequent in Portuguese and Spanish, in which idioms the descendants of the Latin *suus* have at the same time to perform the function of the forms derived from *illorum*. Cf. for Old Portuguese *Denis* p. 131, and for Romance grammar in general Tobler, *VB.* II p. 78–80.

XXV. If Baena's rubric is correct, Alfonso Alvares must have composed this poem about the year 1409 when the relations between D. Pero Niño and Da. Beatriz de Portugal, daughter of the Infante D. Joan, began. Cf. *Cronica de Pero Niño,* part III, c. 3, and Pidal, *CB.* p. 646. Cf. no. XLI.

The piece is printed in Puymaigre, *La cour* I p. 131–2, and accompanied by the following version:

Celle qui toujours fut ma reine,
Qui l'est encore en ce moment,
Malheureux! un jour seulement

N'a montré pitié de ma peine;
　　Et vaine
Est cette constance à servir
Celle qui m'a fait tant souffrir
Depuis que je porte ma chaîne.

Hélas! je la vis pour mon mal
Puisque je suis dans sa puissance
Et jamais son indifférence
Ne s'émut de mon sort fatal.
　　Loyal
Je fus toujours et ne devine
Quelle raison la détermine
A faire mourir son vassal.

Puisque dans sa froideur cruelle,
Elle se rit de mon amour,
Si je l'osais, toute la cour
Entendrait ma plainte fidèle,
　　Mais d'elle
J'ai peur, car telle est son pouvoir
Que je n'ose faire savoir
Si j'aime dame ou damoiselle.

770. *Dona nen donzela* (cf. 1268, 2055) is an alliterative formula common to all Romance languages and frequently recurring in medieval texts. See e. g. for Italian, Dante, *Vita Nuova* c. XXXI, and Taylor, *Allit. in Ital.*, where the literature on this subject is quoted. Inasmuch as Portuguese and Spanish, rich as both of these languages are in this poetic element of speech, have as yet not received so much attention in this respect as other Romance idioms, a small selection of alliterative formulas culled from the earliest Portuguese texts and having as their source not the artistic writer, but the language itself, may not be unwelcome here. Arrizado e ardido *CM.* 205; *Graal* pp. 81, 85, 131 etc.; cativ'e coitado *CV.* 586; coir'e cabelo *CRes.* III p. 277 (cf. German *haut und haar*); coir'e carne *CM.* 225; dona nen donzela *CV.* 536; *Graal* pp. 5, 13; feita e formada *CM.* Festas X; folha nem fruto *Graal* p. 114; força nem ferida, Foros de Beja, in *Ineditos* V p. 504; ir de foz em fora *CRes.* II 495; fresco e folgado *Cron. troy.* I pp. 193,

197, 208, 233 etc.; frio e fame *CM.* 305; lavrar, lazerar e viver *CCB.* 396; lum'e luz *CM.* 15, 190, 238; manss'e mesurado *CV.* 914, 918; marido ou moller, Foros de Beja, in *Ineditos* V p. 412; pesar e prazer *CM.* 345, 354; *CV.* 101 (Cf. Provençal *pesar e plazer* MW. I 234); sandeu e sisudo *CRes.* II p. 428, 457; são e salvo *ibid.* p. 428; saude e salvaçon (?) *CM.* 276; syso e saber *CRes.* II p. 584; III p. 213; soo e senlleiro *Cron. troy.* II. p. 260. Another case of alliteration we have in Visão de Tundalo, *Revista lusit.* III p. 117: Nen boliam beiço nen o mouian tan solamente. Further examples are given in *Denis* p. 115. Cf. also *Revista lusit.* II p. 350–351. A few alliterative formulas of the Spanish language are given by C. M. de Vasconcellos, *Romanische Wortschöpfung* p. 27.

XXVI. As Da. Juana de Sosa, who is addressed in this song, and in nos. XXVII–XXXIV, XXXVI, was one of the mistresses of Henry II (1369–1379), these poems must have been written between about 1374 and 1379. See Pidal's note, *CB.* p. 646. Neither she nor Da. Maria de Cárcamo, whose praises Alfonso Alvares sings in no. XXXVII, is named in the King's testament (see *Cronicas* II. p. 106–121).

771. What more fitting scene could our poet have chosen for a converse between himself and the ἦρος ἄγγελος ἱμερόφωνος ἀηδών than the region of the *Entre Douro e Minho,* the very home of happy pastoral life and of bucolic song, even as Sicily was at the time of Theocritus! This region, now divided into the two separate provinces *Douro* and *Minho* (cf. J. Leite de V., *Dialect. minh.* p. 5–7) figures frequently in poetry, e.g. *CM.* 245, 267, 373; *CV.* 912: E disse-m'el: Este caminho Se vay d'antre Doir'e Minho. Cf. ibid. 547.

772. In regard to Salvaterra the chronicle of D. Pedro I says under the year 1354 (c. 38): E (el Rey Don Pedro) dió á Don Alvar Perez de Castro, hermano de Don Ferrando de Castro, una villa en Galicia, que es entre Duero é Miño, que dicen Salvatierra.

XXVI. 774. Cf. 701. The expression *fillar guerra,* "to engage in, begin a contest or dispute," was current in old Portuguese. Cf. e. g. *CM.* 121: Ca muit'é descomunal Cousa de fillarmos guerra con a Madre do Sennor; *ibid.* 108: Dereit'é de s'end'achar Mal quen fillar' perfia Contra Santa Maria;

ibid. 264: Que contra o teu Fillo Fillar tan gran perfia. The verb *fillar*, from its original signification of "adopting a son" which it still has, and which attached to the Provençal *filhar* (see Levy, *SW.* s.v.), came to have the general sense of "adopting, accepting, taking;" cf. e. g. the glossary to *CM.* s.v.; *Elucid.* s.v. *filhamento, filhar; CV.* 1007: Maestre, todolos vossos cantares Ja que filham sempre d'ũa razon E outrossy ar filham amison; and as reflexive, "to begin," cf. *CM.* gloss. s.v.; *CV.* 811: Viume chorar e fillou-s'a chorar. Cf. also the modern Galician *afilhar.*

789. A case of hysteron proteron, as 1657 morrer nen penar. This figure serves to emphasize the event or subject which is most prominently before the mind, but which in strict logical sequence should come last. Thus Petrarch, *Sonnet* CLXVI: Amor con tal dolcezza m'unge e punge Ch' i' nol so ripensar, non che ridire, where the close relation between the wounding and the healing is further emphasized by rhyme; and again *Sonnet* CXIII: Una man sola mi risana e punge. In many cases the hysteron proteron has become a standing formula which the versifier uses at will. To this class belong the following examples: *CM.* 2: mort'e perdudo; *CB.* 350: mort'e perdido; *CM.* 214: mort'e ferido; *CV.* 574, 575: mort'e paixon; *Graal,* pp. 18, 99, 104: morto e scarnido; *ibid.* p. 43: morto e confundido; *CB.* 278: morir e penar. For instances of this figure in Old French see Ebeling, *Auberee* p. 123, and for some Latin forms of it, *Archiv. f. Lat. Lexic.* V. p. 578.

Soedade or *soidade* (**solitate*) is the old form for *saudade,* which term, characteristic of the sentimental temperament of the Portuguese race, is well defined in Fielding's *Tom Jones* (B. XI, ch. IV): "The remembrance of past pleasures affects us with a kind of *tender grief,* like what we suffer for departed friends; and the ideas of both may be said to haunt our imagination." The original significations of *soedade* were "solitude," "lonesomeness" (cf. 1704), "isolation from an object." From these sprang the correlated meaning, "desire for some absent person or thing." In these acceptations we find *soedade* used in the thirteenth and fourteenth centuries. Thus *CM.* 48: Pois sa oraçon fezeron, A sennor de piedade Fez que se canbiou a fonte Dos monges

que ant' auian Da agua gran soidade (= mingua); Et des ali adeante Foron d'ela auondosos; *ibid.* 67: Diss' o bispo: Uenna logo Ca de uer-l'ei soydade (= desejo); *ibid.* 379: Ca (Porto) logar é dos melhores Do mundo pera gran villa Fazer ou mui gran çibdade. Et el Rey de ueer esto Auia gran soydade (= desejo). In this functional development *soydade* offers, therefore, as Diez was the first to suggest, an interesting parallel to the Latin *dissidium*, if this word, or rather **disĕdium*, as Meyer-Lübke I § 115 postulates, be the etymon of Portug. *desejo*, Span. *deseo*, Ital. *disio* — "desire." The more special sense of "affectionate longing for an absent or lost beloved object," corresponding to the German *Sehnsucht*, is however also found as early as the thirteenth century. See e. g. *Denis* s.v. and *CCB.* 135 (= *CA.* 389): Pero das terras auerey soydade De que m'agora ey a partir despagado; *Vida de S. Amaro* (Romania XXX p. 513): Ora ey tristeza e soydade, ora ey desejos de meus companheiros; *ibid.*: Mas senhor, tu, padre que criaste o celo e a terra e enuuiaste o teu spiritu sobre os teus apostollos, tu le tolhe a soydade que ham de mym. In this last quoted fourteenth century text we meet for the first time with the modern form *saudade*. *Ibid.* p. 511: E entom disse Leomites: "Meu senhor e meu amigo Amaro, grande saudade me ora leixades; beijademe outra vez que nunca me ja mais ueredes em este mundo;" *ibid.* 515: E Uallijdes lhes disse: "Ai amigas, nom choredes ante ell que auera gram coyta, e gram saudade." The form *saudade* appears to be due to the association of *soedade* with such words of more or less closely related meaning as *saude*, "health," and *saudar*, "to greet," which lent an additional note of sentiment to the word so transformed. From this time *saudade* gradually gains upon *soedade*, which, however, is still employed in Portuguese texts of the fifteenth and sixteenth centuries, as the *CRes.* II 176 and Sá de M. (see glossary s.v. *suydade*), and survives in the modern Galician *suidade* and *soidade* together with the archaic adjective *soidoso*. See Valladares, *Dicc.* s.v. and cf. Milá y Fontanals, *Romania* VI p. 59. There are cases in which the Castilian *soledad* appears to have a sense kindred to that of the Portuguese *soedade*, *saudade*, as *CSt.* p. 172 (refrain): Que dolor et soledat Seguirán mi compannia, or in the phrase *tener sole-*

dades, but there is no sufficient reason to consider *soledad* in Castilian the equivalent of the Portuguese term. Cf. Milá y Fontanals, *Trobad. en España* p. 533, note. The sense of *soledad* is entirely that of the modern Portuguese *solidão soidão, soledade*. Cf. A. R. Gonçalves Vianna, *Positivismo* IV p. 169–170. It is in the Catalans that the tender expression of the Portuguese race strikes a sympathetic cord, their archaic nouns *anyoransa*, *anyorament* and the modern *enyor*, *entr' anyorament* rendering exactly the sentiment of *saudade*. See Milá y Fontanals, l. c. The Latin *desiderium* cited in comparison by the same scholar, doubtless answers very well to *soedade* in the less special acceptation of "affectionate longing for an absent object" which it had in the thirteenth and fourteenth centuries, and which likewise attached to *desejo* or its plural *desejos*, as *CCB.* 135 (= CA. 389) 7–8: Ca[a] meu grad', u m'eu d'aqui partir', Con seus desejos (= desejos d'ela) non me veeran chorar. Cf. *soidade* in l. 13 of the same poem.

802. *Leal provado.* Cf. 1016, 1307, 1644. This use of the p. p. *provado*, "proven," "tried," "tested," with adjectives and nouns is very frequent in our early texts; e. g. *CM.* 132: Fará loucura provada; *ibid.* 297: Este é ben sandeu provado; *ibid.* 328: Foy én muy ledo provado; *Cron. troy.* I p. 99: Deu-lhe moy grandes tres colpes prouados; Berceo, *Domingo* 144: Yo en esto digo verdad provada; *ibid.* 419: Era de sus vezinos traidor bien provado; *S. Millan* 425: Que era buen conseio probado; *Milagros* 221: Mal clerigo probado; *ibid.* 318: Buen convento probado; *ibid.* 560: Probó quel aponien crimen falso probado; *ibid.* 892: Diçienles los omnes traidores probados; *Apoll.* 491: Amos houe mintrosos e traydores provados; *CB.* 63: Sea cedo visitado Un vestro leal provado; cf. *ibid.* 64; *ibid.* 291: Flaco é cobarde, é loco provado; *ibid.* 293: Mostrando les malos gestos Con yra loca provada; *ibid.* 289: Ardid é muy bravo, é rrizio provado; *ibid.* 334: Que al non predica el sabio provado Sy non que sanen los que son dolientes; *ibid.* 354: Nin deves aver corona D'Enperador muy alto Mas de muy cruel provado. N (*Romanische Forsch.* X, no. 123): Nieto de los d'Aben Hito, cristiano lindo probado.

XXVII. Both for its form and feeling, this composition is very

much in the manner of what the Provençals and the earlier Portuguese lyrists called a *descordo*. See for the meaning of this term, no longer understood by the poets of our school, my article on the descort in *Beiträge* p. 484 ff. Cf. no. XXX.

XXVIII. The rubric to this poem is incomplete, but the missing words in all probability contained the name of Da. Juana de Sosa who is the subject of the preceding as well as of the following compositions.

867. For this epithet and paraphrase of the beloved woman, very common in the First Portuguese Lyric School, see *Denis* p. 117, note to l. 237, to which add *Vida de Eufrosina* (*Romania* XI 361): Ay tu, ay filha mui doce, ay de mym, lume dos meus olhos e minha consolaçon! Quem roubou a minha riqueza?

915. *Fealdade* here is not to be taken for the modern Portuguese word of the same form (= **foedalitate*) which means "hideousness" etc., but as an archaic form of the modern *fieldade, fidelidade*, corresponding to Old French *fealte*, Prov. *fedaltatz, feeltatz*, Engl. *fealty* etc. Cf. *fialdade* in Sá de Miranda, *Estrang.* I 3. For the force of the word here compare Tennyson, *Geraint:*

Nor did he doubt her more,
But rested in her fealty.

The thought of 915 is repeated in 918 where *conquista* conveys approximately the same idea as *fealdade*.

917. *Catadura*, lit. "act of looking," is here taken in the sense of "face, countenance." A similar use is made of Span. *catamiento*, e.g. *Estoria del Rey Anemur* (*Roman. Forsch.* VII p. 343): E luego mandó que fuesen abiertas las arcas doradas, de las quales abiertas salió fedor cruel e visto es catamiento fediente. This transfer of meaning from sight to the seat of sight, the countenance, also takes place in the significations of *viso*. Cf. Dante, *Vita Nuova* c. I, XI, XIV etc. for the usual sense of the word, and c. IX, XII, XIV, XV, XVIII etc. for the derived. Our poet goes even further, addressing by *Viso enamoroso* the beloved woman herself, *CB.* 44: Viso enamoroso, Duélete de mi.

920. Cf. *CB.* 57: Noble vista angelical, Alto señor poderoso; *CMontesino* (*Rivad.* XXXV p. 419): Todos vienen de la cena



Y no viene mi vista buena (= mi hijo). This figurative use of *vista* for "countenance" occurs in the Italian poets, e.g. Petrarch, *Sonnet* XXXIV: Sola la vista mia del cor non tace; *Sonnet* LXXII: E s'alcuna sua vista agli occhi piace È per lassar più l'animo invescato. Cf. also, in the same poet *Sonnet* LXV: Poichè vostro vedere in me risplende, Come raggio di sol traluce in vetro. The figure contained in *vostro vedere* has its parallel in the Old Portuguese *vosso semelhar* (*parecer*), as *CCB.* 44 (= 18; *CA.* 328): E faç' o ja, pois deus [o] quer, que eu sempr'ei ja a desejar . . . mia mort'e vosso semelhar, and also in the expression *bon parecer* "excellent being" ll. 937, 1000, 1315 and 1395. In this connection may be mentioned the personification of *riso* as the beloved woman, in a poem by Alfonso Alvares, *CB.* 43: Amoroso rysso angelical! Soy presso en vestro poder; Quered vos merced aver De miña cuyta desigual. Long before him, Dante had used *riso* figuratively for the smiling lips, *Vita Nuova* c. XIX, and in the celebrated words of Francesca (*Inferno* V 133): Quando leggemmo il disiato riso Esser baciato da cotanto amante. The same poetic use of the abstract for the concrete is made by Petrarch, *Sonnet* XXVII: Ma poi che 'l dolce riso umile e piano Più non asconde sue bellezze nove; *Sonnet* LXXXIV: Quel vago impallidir che 'l dolce riso D' un amorosa nebbia ricoperse, in both of which passages *dolce riso* is equivalent to *dolce faccia ridente.* A similar figure is contained in *piacere = bellezza, donna piacente,* as *Vita Nuova* c. IX: E disse: "Io vegno di lontana parte, Ov' era lo tuo cor per mio volere, E recolo a servir novo piacere;" (cf. *Purgat.* XXXI 49); Petrarch, *Canz.* XII, st. 3: Dov' oggi alberga l'anima gentile Ch' ogni altro piacer vile Sembrar mi fa; a figure which has its parallel in Catull's well-known *desiderium meum nitens* and in the Portuguese *meu desejo = minha desejada,* as in *CR.* I 205: Vos, meu bem e meu desejo; *Falcão* p. 58: Que todo o cantar seu Era o da minha Maria Ou a do dessejo meu.

920. The sense of "lovable, pleasing," which *amoroso* has here, survives in modern Portuguese folkspeech, where the word means "smooth, sweet, agreeable," and is applied to objects like bread, road, etc. See *Revista lusit.* I p. 220, II p. 52, IV p. 56. The same sense is borne by *amoroso* in

Italian, e. g. Dante, *Vita Nuova* c. XXIII: Propuosi di dire parole di questo che m' era divenuto, però che mi parea che fosse amorosa cosa da udire. Cf. also Provençal *amorosamen*, "gently, softly," Levy, *SW.* s. v.

XXX. In the MS. this composition forms part of the preceding one which differs from it, however, both in subject and form. Cases in which several poems are copied as one under the same number, are not infrequent. Cf. e.g. *CB.* 251, which comprises three distinct compositions.

Like many love-singers before and after him, Alfonso Alvares here reproaches his eyes for being the cause of his tender woe. See for this conceit in the Gallego-Portuguese School and in other literatures, *Denis* p. L and *Giornale Storico, Suppl.* I p. 112–114. — The address to the eyes is a form which has its parallels, e. g. in *CCB.* 149; in a composition by Diego de Sevilla (I = Gallardo I col. 456) beginning: Ojos tristes, llorareys Pues quisistes tal beldat; in Petrarch's *Sonnet* LXIII: Occhi piangete; accompagnate il core, Che di vostro fallir morte sostene etc., and also, though less exactly, in the sonnet in which Dante (*Vita Nuova* c. XXXVIII) complains of *la vanità de li occhi miei.*

938. For the expression see the note to 389.

960. The line in *-ar*, which is missing in the MS., may have been: Quen no mundo non á par, or: A do mui bon semelhar, either of which phrases would satisfy both the sense and the metre.

XXXI. In L, fol. 474, this composition appears under the heading: Dezir de Pedro de Valcarcel.

983–984. The commonest meaning of *estremar* seems to be "to separate," "to distinguish," as *Denis* s.v. Cf. also, for Old Provençal, Levy, *SW.* s.v. In our passage the verb signifies "to give distinction to," "to make superior," and the p.p. *estremado*, "eminent, superior." Thus *Vida de Maria Egipcia* (*Romania* XI p. 366): E este santo homem avia nome Zozimas. E escolheo tomar vida de monge em os moesteyros de Palestina, e . . . hera muy estremado em asteença antre todos os do mundo. Cf. *CB.* 82, where Fray Pedro de Colunga praises Alfonso Alvares as: Estremo en armas é en cavalleria. This use of *estremar* survives in the mod. Portug. reflexive verb which means "to distinguish one's self."

986–993. The figures employed here are quite in keeping with the allegorizing taste of the time. Cf. *CB.* 69, where our poet says: Vysta negro balandran Aforrado en amargura, Farpado de grant rrencura, Broslado de mucho afan. Tal librea portarán Los suyos por su locura (*CRes.* I p. 62–63). Another poet of this period, Pero Velez de Guevara (*CB.* 319), extols in similar terms the virtues of Jane of Navarre, whose second husband was King Henry IV of England.

An interesting English parallel to the comparison between woman's raiment and her virtues is afforded by Henryson's *The Garmond of Gude Ladeis* (ed. by D. Laing p. 8–9), e. g. 5–12:

Off he honour suld be hir hud,
  Upoun hir heid to weir,
Garneist with governance so gud,
  Na demyng suld hir deir.

Hir sark suld be hir body nixt,
  Of chestetie so quhyt,
With shame and dreid togidder mixt,
  The same suld be perfyt.

995. The reference is to L. Annaeus Seneca, of Corduba (b. about 4 B.C., d. 65 A.D.), who for his philosophical and poetical works as well as for his reputed wisdom attained to a position of great influence in the literary and popular tradition of the Spanish peninsula. See for evidence of his popularity Mrs. C. Michaëlis de Vasconcellos in *Zeitschrift f. r. Ph.* VII p. 102–5, who would derive the Portugese words *senga*, *sengo*, "sage," from the name *Seneca*.

XXXII. The Provençal words which our versatile trobador, in the second and third lines of these stanzas, weaves into his Galician, are an homage to the poetry of Provence the influence of which was still active upon the Gallego-Castilian school. Juan Alonso de Baena tells us (*CB.* 378): Yo leí de lemosines Sus cadencias logicales; Alfonso Alvares himself, in another one of his compositions (*CB.* 97), speaks of a contemporary minstrel Martin (*el ciego?* cf. *CB.* 500) as writing sweet songs in Castilian as well as in Limousin; and the Marques de Santillana, in the preface to his *Proverbios*

(*Obras* p. 26), quotes in support of his rhyming the rules of poetry written by Ramon Vidal, their continuation by Jofre de Joxa, and the laws of the Consistory of the Gay Science. Cf. also the four lines cited by Gomez Manrique, *Cancionero* I p. 166. It may not be out of place to recall here the two poems in Provençal composed by two of the earliest Portuguese trobadors, *CCB.* 454 and 477.

XXXIII. Since the time of Sanchez (*Coleccion* I p. 138), this piece has figured as part of the literary baggage of Macias for no better reason than that its first stanza is cited, together with bits of other poems, by the nameless personage wounded by Cupid's dart who appears in the *Querella de Amor* of the Marques de Santillana (p. 403). It is, however, nowhere ascribed to Macias, and the Marques himself, in his letter to D. Pedro of Portugal (p. 14), explicitly assigns it to the Archdeacon of Toro. In L, (fol. 417v), this composition is given to the Duque de Benavente (D. Fadrique), a son of Henry II prominent in the annals of Henry III (1390–1406). Juan Alfonso de Baena's attribution of it to Alfonso Alvares, while hardly more certain, has at least the merit of being more definite and in better accord with the spirit of the composition itself.

1078. *Alabamento*, lit. "praise," is here employed in the special sense of "fair name," a meaning which also attached to *loor*, as e. g. in the stock-phrase *prez e loor*, and furthermore to *mesura* and *conhocer*. (See *Denis* p. LII). No other instance of this use of *alabamento* is known to me.

1080. By "the false friend" our trobador doubtless means the personage of the flatterer and false lover known in the court lyrics of Provence as the *lauzengier* or *trichador*, and of Portugal as the *maldizedor* or *maldizente*. (See my article in *Mod. Lang. Notes* X p. 109). In another composition of his (printed *CB.* p. 643), the theme of which is akin to the *escondig* of the Provençals, Alfonso Alvares warns the lady, to whom he justifies himself, against the *maldicientes*.

XXXV. One of the many pieces in which we find our knightly singer, like his contemporary Lydgate in England, employing his facile muse in behalf of his empty purse. The monarch of whom he is here begging is John II (1407–1454), cf. *CB.* 207–210, 214, 215. Similar petitions are addressed

to D. Alvaro de Luna (*CB.* 181, 182, 185), and even earlier to Henry III (*CB.* 58–60), and Queen Catalina (*CB.* 63).

1119. For *desatento*, "neglect," cf. *CB.* 142 (by the same author): O rreyd commo reystes Syenpre de su dessatento; *CB.* p. 643 (in a poem copied from X[1], fol. 157): Mas me siento en perdimiento, Con bien facer vos menbrat, Desatiento con fallimiento Coutra mi son por verdat E con poco pasamiento. *CRes.* I p. 74: Trabalhar (causa) padecimento, Donde vem com desatento Huum languido sospirar; *ibid.* p. 237: D'u partir, com desatento sem vos segui minha via.

XXXVI. By the Queen of Navarre, mentioned in the superscription to this poem, is meant Da. Leonor, a daughter of Henry II, who in 1375 was married to Charles (III) of Navarre (cf. *Cronicas* II p. 75–76). Da. Leonor followed her husband to Navarre in the same year, but in 1388 took advantage of the presence of her brother, King John I of Castile, in Calahorra, to return with him to Castile (*ibid.* p. 317–326). The other compositions by Alfonso Alvares referring to her (nos. XXXVIII–XL), fall most probably within the year 1375.

XXXVII. 1232. Cf. 1109; *CB.* 72: Pues ya de mi non a cura Amor, fuerça ni ventura.

1251. In *CB.* 32 our poet says: Clara luz de parayso Es el tu gesto amoroso.

1252. For the emendation of this line I am indebted to Mrs. Carolina Michaëlis de Vasconcellos.

1258–1259. Since *entençon* signified "contention" as well as "intention," the phrase *partir entençon* was also used in the sense of "to end a quarrel," "to make peace," as *CM.* 259: E diss': Amigos, vossa entençon Partid'e ambos mui de coraçon Amade mí et uós muito.

XXXVIII. According to Paz y Melia, *Juan Rodriguez del Padron*, p. 404, this poem is attributed to Macias in a MS. of the sixteenth century now in the National Library at Madrid. I have not been able thus far to verify this ascription, but the poetic merit of the composition in question, far superior to that of the more or less authentic productions of the love-mad Galician squire, does not support it. The superscription to this piece shows that the royal clerk, Juan Alfonso

de Baena, carefully distinguished between what he learned from hearsay only and what he knew himself.

The poem is an animated debate between the body and the heart in which both complain of, and comfort each other for, the pain which love has caused them.

The debate belongs to a poetic type much cultivated in the Latin as well as in the vernacular literatures of the Middle Ages. See for discussions of this subject G. Paris, *Littér. française au moyen-âge* § 110 etc.; Jeanroy, *Origines* p. 45–61; Neilson, *Court of Love* p. 31–38 and 241 ff.; Ramon Menéndez Pidal, *Disputa del Alma y el Cuerpo*, Madrid, 1900, and the more recent article of Mrs. C. M. de Vasconcellos published in *Revista lusit.* VII p. 1–32, for an advance copy of which I am indebted to its author. — Cartagena, a Spanish poet of the fifteenth century, wrote a debate between the Heart and the Tongue (*C. Gen.* I no. 145), and one between the Heart and the Eyes (*ibid.* no. 148).

1279. Inasmuch as *cessar* also takes the pure infinitive, e. g. *Nieva*, p. 73: Que non cesso solo un ora Serbir buestra senyoria; *CRes.* I. p. 32: Que d'emfadado ja cesso Alegar mais na verdade; *ibid.* p. 292: Cessando caminhar; p. 300: Fortuna que nunca cessa. . . . Dar taes voltas tam depressa, etc., the reading *destroir* appears quite as admissible as *d'estroir*. The latter has, however, seemed preferable in view of the frequency of the form *estroir* for *destroir*, in old as well as in modern Portuguese (cf. *Denis* p. 137), and of its repeated employment by Alfonso Alvares himself, e. g. *CB.* 69 estruyendo; *CB.* 73, 199 estroydo; *CB.* 71 estruycion.

1280. *Penso*, = *pensamiento*, is a post-verbal noun derived from *pensar*. It has its parallel in the synonym *cuido*, "thought, idea," which is obtained directly from *cuidar*. Cf. *CM.* 365: Ca ata que non comprisse Seu cuido, non folgaria.

1295. Cf. 2055; *CB.* 234: E malamente acusado Por vos, estrella del norte. The comparison of the beloved woman to the north star is typical in medieval poetry and still lives in the folksong of the Spanish peninsula. Cf. e. g. *CTurol.* no. 382: Eres estrella del Norte Que á los marineros guia; no. 510: Las estrellas he contado; La del Norte me dejé: Como era la más bonita, A tí te la comparé. It is pertinent to

mention here the parallel identification of the Virgin Mary in the spiritual songs of the Middle Ages with the *Stella maris* (e. g. *CM.* 127) Cf. Lowinsky, *Zum geistl. Kunstliede* (*Zeitsch. franz. Sp.* XX p. 219).

1298–9. The point of this passage is not clear to me.

1315. The same expression 1394.

XXXIX. 1318. *Sen arte* = *sen engano*, "artless." Cf. *CM.* 104: E o crérigo, sen arte, De a comungar coidou; *Graal* p. 65: E sse nam fosse pollo amor sen arte e muj sobejo que auja a boorz, o caualeyro fora ujngado logo sem falha; *Cronica troy.* I p. 218: E quando me estes estrannos andan a mjn tan sen arte, tenno que moyto mays o deuedes nos fazer que sodes meus naturaes; *CRes.* II p. 111: Nam pode amor sem arte Querer grorea pera ssy; *Nieva* p. 273: Que soy amador sin arte E seré mientre bibiere; cf. further *CB.* 41, 507, 519 etc.

XL. If this composition is really, as its rubric states, the *desfeita* of the one preceding, it is so by reason of its form rather than its thought. Its first four lines are strikingly similar in language and sentiment to those of the opening of XXVII.

XLI. Garci Sanchez, de Badajoz, who wrote in the second half of the fifteenth century, and was still living in 1505 (see *Revista critica* I p. 234–239), in his *Infierno de Amor* represents Macias as reciting the first two lines of this poem as "de su cancion el empiezo" (*CGen.* I p. 479). Whether or not by *su cancion* he meant to say that Macias was the author of the poem under discussion, we must bear in mind that at that distance of time he could not speak with certain knowledge. Considerably before his time Fernando de Guevara, in a composition of similar nature (*CGen.* I no. 233), put the first line on the lips of the Señor de Benavente, without giving any hint in regard to the author of the piece. The same verse appears again in a poem by one of the Montoros (see no. LX) as one of the first lines quoted from six songs. Inasmuch as it is here coupled in the same stanza with the first line of a love-ditty by Santa Fé (see no. LXII), there is no reason to think that Montoro ascribed the piece to Macias. On the other hand, Juan Alfonso de Baena's statement that this poem was said to have been written by Alfonso Alvares at the request of Pero Niño, is at once precise and critical,

and accords well with the fact that the poetic gift of Alfonso Alvares was in the pay of others. Nor is this all. The verse "Loado sejas, Amor" occurs in two other songs of the same poet, XLIV (l. 1465) and *CB.* 146. The burden of this last composition is again the praise of Amor, a theme in great favor with medieval lyrists (see for this Nannucci I p. 130, *MG.* no. 550, and for Old Portuguese, my article in *Mod. Lang. Notes* X p. 218). This may be taken as a further indication in favor of Alfonso Alvares. Puymaigre, *La cour* I p. 135, suggests that Pero Niño himself may have been the author of our poem. However this may be, its sentiment is in perfect accord with the romantic experiences of this gallant knight, as told in his chronicle p. 179–190.

The theme "Loado sejas, Amor" was evidently popular in the poetic tradition of the times, for Limão de Sousa, a poet of the Second Portuguese Lyric School, uses it as the refrain of a song (*CRes.* III p. 409–410) on the following *vylancete alheo:*

> Pois deixaste em mi memorea
> cuydado, pena y dolor:
> loado sseas, Amor.

The number of Castilianisms with which the composition of Alfonso Alvares is handed down to us in the single version we have of it in *CB.* 33, and especially the rhymes *serviese: viese: fuese* in the last stanza, make its Galician character appear questionable.

The substitution of the Galician form *fosse* for *fuese* is excluded by the rhyme. If, therefore, *fuese* prove as correct in other respects as it appears to be in point of rhyme, we must either consider the piece in question as originally Castilian, or else indict its author for violating his poetic idiom to a degree unexampled elsewhere in his works. Granting the text of the line ending in *fuese* to be otherwise correct, the construction would seem to demand a transitive verb governing the accusative *canto* "whatever," the sense of the whole line obviously being: "whatever one may have heard (cf. *oí* 1400) in regard to this" (i. e. the statement cited in the preceding lines). *Fuese* does not fit into the meaning here and may be considered a scribal error with all the more

reason as the preceding line is also received in a form incorrect both as regards language and metre. We are therefore justified in looking for some Galician verb which shall yield not only a satisfactory sense, but also a good rhyme with the Galician forms *servisse*, *visse*.

The Galician form best answering these requirements has seemed to me to be *oisse*, the imperfect subjunctive of *oir*. Whether the emendation here proposed be the true one or not, there seems to me to be little ground to doubt that this poem was originally Galician. This opinion receives no little support from the fact that the theme "Loado sejas, Amor," as will be shown on another occasion, lived in the poetic tradition of Galicia and Portugal down to the sixteenth century.

The received text of this poem is printed in Puymaigre, *La cour* I p. 133–134, and rendered into French as follows:

Amour, à toi gloire, honneur!
Sois béni pour la souffrance
Que je resseus dans l'absence
De la reine de mon cœur.

Il fut un temps de ma vie
Un temps que je dois bénir;
J'adorais, l'âme ravie,
L'objet de mon souvenir;
Ce temps je l'ai vu finir
Par une cruelle épreuve.
Il faut que toujours se meuve
Le sort si changeant d'humeur.

Ne pense pas que je blame
Ton pouvoir victorieux,
Amour, de toi j'ai pour dame
Reçu l'être gracieux
Qui semble né dans les cieux.
Je suis ton fidèle esclave;
Les plus grands maux je les brave
Pour rester son serviteur.

Amour, à toi ma louange!
Que je dois bénir tes coups!
Tu m'as fait servir cet ange
Au parler, aux yeux si doux.

Je dois faire des jaloux
Aimant dame sans pareille,
Mais que le cœur la conseille
Et tempère sa rigueur.

J'ai toujours entendu dire,
Amour, que sous tes drapeaux,
Quel grand que soit le martyre,
L'amant doit bénir ses maux.
Je suis parmi tes vassaux,
Je me fie à ta justice,
Et s'il faut que je pâtisse,
Juges-en, puissant seigneur.

XLIII. One of the many instances in the works of this school of the use of the polyptoton, a figure consisting in the immediate repetition of the same word in two or three different cases or tenses. As is well known, this figure was in great favor with the medieval lyrists. See Leiffholdt, *Etym. Figur.* p. 67–68, and for Old Portuguese and Provençal in especial *Denis* p. 117. Cf. XLV.

XLIV. For the subject, cf. XXXVIII.

XLVI. Of this Master of Arts, of Salamanca, we know nothing beyond what we may glean from the half a dozen Castilian *preguntas* or questions which, in addition to the one in Galician before us, he addressed to the ever-ready rhymester Alfonso Alvares (*CB.* 84, 86, 87, 88, 90, 92).

Questions and answers like the ones in hand were much in vogue among the poets of this school, and generally served for the discussion, in a more or less grave manner, of unimportant local or conventional subjects. This form is closely akin to the poetic debate or *tençó* of the Provençals and the *tençon* or *entençon* of the early Gallego-Portuguese practitioners. With this Provençal type, our *preguntas* and *respuestas* have in common not only the manner of treating a given theme, but, what is more significant, the artistic requirement that the repartee must employ the same order and kind of rhymes as the question. If we may judge from a fragment of a poem termed *pergunta* in *CV.* 410, this modified form of the *tençon* was already known to the earliest Portuguese court poets. The nature of the *pregunta*

in the poetry of the fourteenth and fifteenth centuries will be studied more in detail in another place.

Our inquiring Bachiller was not the first one to ask what had become of liberality, that virtue which, as is well known, was considered one of the indispensable attributes of true chivalry. As early as the twelfth century, the Provençal minstrel Marcabrun complained that Avarice and Bad Faith were keeping Youth separated from its companion Liberality (see P. Meyer, *Romania* VI p. 121). In the thirteenth century, two Portuguese troubadours, D. Vaasco and Pero Martiiz (*CV.* 1020), treat this theme in a debate, and toward the middle of the fourteenth century, Martin Moxa, in a Portuguese serventes (*CV.* 481), laments the passing of this virtue. Among the Castilian poets of the fifteenth century, Gutierre d'Arguello is the author of a *pregunta* beginning: Hay alguno que me diga (as quoted by Ochoa, *Catál.* pp. 416 and 450; Paz y Melia, *Juan Rodriguez* p. 406, and Mussafia, *Canc. Spagnuoli* p. 4–5). To this *pregunta*, the last two stanzas of which are printed *CSt.* p. 154–155 (cf. Mussafia, l. c.), there is a repartee by Juan de Villalpando, *CSt.* p. 156–157. The opposite contention, i. e. that liberality has not abandoned Spain, but is held in great honor there, is the subject of a composition by Mosen Rebellas, *CSt.* p. 158–159, who in his turn is answered by Juan de Dueñas, *ibid.* p. 160–161. Cf. Rios, *Historia* VI p. 479–480.

1523. The poet here alludes to the fact, repeatedly attested in a number of compositions (cf. e.g. *CB.* 73, 82, 225), that the hidalgo Alfonso Alvares was an experienced commander of troops.

1535. The received reading *parey*, instead of the required *partiu* is due to a paleographical error frequent in the documents of the time. Cf. e. g. *Denis* l. 174 (= *CV.* 88, 18), 1206 (= *CV.* 140, 17), *parar* for *partir;* and, on the other hand, *CV.* 677, 7 *partir* instead of the required verb in *-ar* (*preguntar*).

XLVII. 1544. I have retained *geno* (= Lat. *genus*), though I have not met with it elsewhere in Portuguese texts, and *genio*, "spirit, disposition," would seem to make far better sense. *Geno* may be a mere scribal error for *genio*, if not for *genno*, which latter form would be the popular Portu-

guese representative of the Lat. *genium*, corresponding to the Provençal *genh* (cf. Portug. *engenho*, Ital. *ingegno*, Prov. *engenh* for Lat. *ingenium*). *Genno* does not occur, however, as far as is known. *Geno*, "race, family," occurs repeatedly in the Spanish authors of the fifteenth century, e. g. M. de S. p. 275: É la rueda rodante la ventura Trasmuda é troca del geno humanal; cf. *ibid.* p. 324; *CSt.* p. 192: La qual (condesa) de la casa de sancto sobrino Es el principio de sus propios genos. For the use of the plural *genos* cf. e. g. *M. d. S.* pp. 183, 215, 249.

1545. No place by the name of *Cerdenna* is known in Spain. The word can therefore only refer to Sardinia, which island is frequently referred to in contemporary texts, as e. g. in the Catalan Muntaner's *Sermó por lo pasatje de Serdenya e Corcega* (1323; cf. Milá y Font., *Trobad.* p. 502); *Pero Niño* p. 60: En Cerdeña ó en Corcega; *ibid.* 62, 63, etc.; *CB.* 230: (Tremerá) El rregno de Portugal E Granada otro que tal Fasta allende la Cerdeña.

1550. *Cermenna* is one of the numerous nouns used in Portuguese and Spanish to designate the smallest quantity upon which a given action is said to be without effect. See for a collection of such nouns in Spanish my article in *Mod. Lang. Notes* I p. 64–5, and for this usage in Romance languages in general Meyer-Lübke III § 693.

1567–9. I must confess that I do not clearly understand the meaning of these lines.

1569. *Boliço* is the archaic and popular Portuguese form for *bulicio.* Cf. *CM.* 241: E d'est'outro boliço do mundo se quitaron, et de toda folia; *Pratica des tres pastores* (*Archiv f. n. Sprachen* LXV p. 39). The verb *bolir* means "to move, stir, disturb," e. g. *Visão de Tund.* (*Rev. lusit.* III p. 117): Ca elas . . . nen boliam beiço nen o mouian tan solamente; *CM.* 21: A Uirgen . . . que o fez no leit' u jazia bolir.

The only other passage in ancient Portuguese and Spanish texts in which I have found the p. p. and adjective *enloucado* is in the *Libro de Alex.* 1984, where a long journey is described as having been endangered "de serpientes rabiosas, de bestias enlocadas." We have, however, its companion-form *enloquido*, also in one of Gonçalo de Berceo's texts,

S. Mill. 347: Los parientes del duelo andaban enloquidos, Tirando sos cabellos, rompiendo sos vestidos.

XLVIII. In this composition, which is cast entirely in the mould of the traditional Portuguese *cantiga d'escarneo* (see *Grundriss* II [2] p. 192 and *Denis* p. CIII), or satirical song, but which the royal clerk Baena in the rubric terms *pregunta*, Alfonso Alvares answers himself the thorny questions supposed to have been put to the wretched Garci Ferrandez after his return to Castile (1398) as a repentant renegade.

1575. I have not been able to find the expression *alcaide de vento* elsewhere, and cannot say therefore whether it was a standing phrase or not. The assumption that it was is rendered very probable by the frequent occurrence of the expression *castellos de vento*, e. g. *CRes.* II p. 109, 464; III p. 405.

1598. The adjective *goyoso* occurs in *CM.* 171, 195. The noun *goyo* (= *gaudium*) is also used by Alphonse X, e. g. *CM.* 100, 139, 214.

XLIX. In the rubric to this riddle, we must supply the noun *adevinança* before *escura*, in accordance with the superscriptions of the enigmas immediately preceding this (*CB.* 132–134). Cf. Pidal, *CB.* p. 659. While the riddle founded on simple observation of nature is one of the oldest and most interesting types of poetry, and still forms part of the science of the simple folk in Spain as well as elsewhere, the "dark riddle" of Alfonso Alvares, formed after the pattern of ~~the~~ the Provençal *devinalh*, consists of little more than a play on words and the wearisome trick of the *replicació*. Like the *pregunta escura* (e. g. *CB.* 332, 547), the *metáfora escura* (*CB.* 292, 336, 337), and the *desir escuro* (*CB.* 351), it is a manifestation of the tendency of the time to dialectic subtlety and obscurity,—a tendency which had found its expression in the *trobar clus* of Provence, but which is not apparent in the extant works of the First Portuguese Lyric School.

L. We can hardly claim any other merit for this composition than that of affording a good example of the art of *macho e femea*. This art consists, as will be seen, in obtaining the rhymes of a given stanza from the so-called masculine and feminine forms (ending in unaccented *o* and *a*) of substan-

tives, adjectives, and verbs. Alfonso Alvares is the only practitioner of our school from whom we have instances of this artifice, which was, however, not unknown to the earlier Gallego-Portuguese poets (cf. *CV.* 933). The art of *macho e femea* has its parallel in the *Haken- und Oesen-* rhyme of the German master-song.

LI. Turning away from Amor and lamenting the decline of true chivalry are themes which, it is needless to say, had been treated by many a medieval troubadour before Alfonso Alvares. A few instances both from old Portuguese and from Provençal lyrics are mentioned in *Denis* p. XLVIII–XLIX, and more will be given in an especial study of the sources of the Gallego-Castilian love-song.

1642. The received text has *seus*. This form would refer to the princes and other patrons of chivalric poetry whose praise the trobadores sang in their verse. The reading *sus sennores* has seemed to me to be in better accord with the thought of the stanza.

1654. *Oir, ver e calar* is part of a proverb still popular in the Spanish peninsula. Cf. *CB.* 202: A mí cunple oir, é ver é callar: *CRes.* I 399: Ouue, ve e calla, E viueras vida folgada. In this last quotation we have a slight variation of the complete form of this adage, which we find in the story of the three cocks in the *Gesta Romanorum* (See *Romania* XVI p. 566; XIX p. 112): Audi, vidi, tace, Si tu vis vivere in pace. This form of the proverb survives in the modern tradition of Spain. Cf. *Revista critica* VI p. 353: Oir, ver y callar, Si quieres en paz estar.

LII. D. Gutierre de Toledo, archdeacon of Guadalfajara, who was a man of great influence during the reign of John II, did not rise from that office immediately to the highest position in the Church of Spain, as would appear from the rubric to this poem. We find him as Archdeacon of Guadalfajara as early as 1419 (see *Cronica de D. Juan* II, año 1419, c. V), bishop of Palencia from 1426, archbishop of Sevilla from 1434 (*ibid.* año 1434, c. VI), and of Toledo from 1442 (*ibid.* año 1442, c. III). This last-named dignity he held until his death in 1446 (*ibid.* año 1446, c. VIII). The fact that we have in the Cancionero de Baena, immediately following upon the poem under discussion, not less than fourteen others

either directly addressed by Alfonso Alvares to D. Gutierre de Toledo and relatives of his, or in which this personage is mentioned, invariably with the title of archdeacon (CB. 163–176), is sufficient evidence that our poem was written by Alfonso Alvares when D. Gutierre was still archdeacon, but had already been nominated to the bishopric of Palencia (1426). The rubric should therefore read:

electo de Palencia (bishop-elect of P.) instead of *electo de Toledo* (archbishop-elect of T.). Cf. Pidal, *CB.* p. 661.

1660. Pero Lopez de Ayala, surnamed *el de la montaña*, was Earl Marshal of John II. He is therefore not to be mistaken for the celebrated personage of the same name and family who was Chancellor of Henry III, and author of the Chronicles of D. Pedro and his three immediate successors. Cf. Pidal, *CB.* p. 662. — *CB.* 102 contains a petition addressed by Alfonso Alvares to the Earl Marshal.

In his note to *CB.* 103, in which song our poet asks Juan Furtado de Mendoza for assistance, Pidal remarks that there were at this time two noblemen of this name, one the son of Pero Gonzalez de Mendoza, and Guarda mayor of John II; the other the son of Juan Furtado de Mendoza, señor de Mendivil, and Lord Steward of the Household of John II. Pidal does not state, however, which one of the two is meant by Alfonso Alvares. Now, in 1420, the Archdeacon of Guadalfajara, D. Gutierre de Toledo, who according to the Chronicle, "era Doctor é muy famoso Letrado, é generoso," publicly accused Juan Furtado de Mendoza, the Lord Steward of the Household, of betraying the cause of God and of his King, whose most trusted *privado* he was at this time (see *Cronica de D. Juan II*, año 1420, c. XVII sq.). This Mendoza was therefore not very likely the one whom Alfonso Alvares expected to favor the promotion of the archdeacon, and we may assume that the reference in our poem is to the Guarda mayor of this name.

1665. In the phrase *mil tanto*, equivalent to *mil vezes tanto*, we find the adjective *tanto* used as a neuter plural noun for the purpose of forming a multiplicative numeral with the cardinal to which it is joined. This usage, which still obtains, to a certain degree at least, in modern Portuguese and Spanish (cf. *Bello-Cuervo*, 6ta ed. § 203, and *Notas* § 43),

is of very frequent occurrence in medieval Romance texts, as was first pointed out by Tobler, *VB.* I p. 150–152, who also calls attention to its existence in Latin. Further instances may be found in Ebeling's review of Friedwagner's edition of Meraugis (in *Zeitschrift f. r. Phil.* XXIV p. 516). As Ebeling cites only one illustration from Ancient Portuguese and none from Ancient Spanish, a small collection of such cases culled from the earliest texts may not be unwelcome here. 1 — Portuguese: *CM.*, *Cinco Festas* I: Deus todas las sas cousas Dous tanto acreçentaua; *CV.* 549: Ca un pobre ledo mil tanto val Ca rico triste en que non á prazer; *PMH. Leges et Cost.* I p. 176: quatro tanto; *Cron. troy.* I 109: Cen tanto mellor feyta; *ibid.* II. p. 19: Et quiria que fosse çen tanto mais (gouçosa); *ibid.* p. 54: Ante que este ano seia acabado sete tanto mal sera de vos dito que nunca foy de ben; *ibid.* p. 127: Outra (jnsoa) á y que he dez tanto mayor. At least once, however (*ibid.* p. 53), we find the idea of "times" expressed by *vezes:* Cen vezes tanto mal. *Tamanho* "so great, of such size" was also employed in the same manner as *tanto*, e. g. *CV.* 1130: Mays ora ja poys m'el foy cometer, Outra razon lhi cuyd'eu mouer De que aia dous tamanho pesar. 2 — Spanish: Gonçalo de Berceo, *Domingo* 614: Quebrantaba al cuerpo mas que solie diez tanto; *Alex.* 1173: Es maor que la tierra la luna veramente. . . . El sol es VII. tanto, esto sin fallimente; Arcipreste de Hita, 1447: Respondió el diablo: todo esto dixiste, Et mucho mas dos tanto, que ver non lo podiste; *ibid.* 1533: Si ante lo espantaste, mill tanto pena hobiste; *Apoll.* 500: Io te daré dos tanto de lo que él a mandado; *Rimado del Pal.* 302: Non se tienen por contentos por una ves se doblar Su dinero, mas tres tanto lo quieren amuchiguar; *CB.* 353: Veo que lo de presente Vala çient tanto que lo por venir; *ibid.* 491: En darte dos tanto por tu mal cobrar. Besides the singular form *tanto*, the plural *tantos* is also met with in this period, e. g. *Alex.* 63 dos tantos, 1851 tres tantos; *Apoll.* 396 dos tantos; *C. de Mont.* p. 80 mil tantos; p. 189 dos mil tantos.

1673. The reference to the archbishopric here seems to be at variance with the date above assigned to this piece, but the poet may have had in mind here Vincente's interference

not so much with an actual as with a future promotion of D. Gutierre to an archbishopric.

1676. The expression *denteira de agraz* is current in the language of the time. Cf. *CM.* 68: Assi a Uirgen auIir Fez estas duas sen falir, Que x'ant'auian, sen mentir, Denteira come con agraz; and the following Spanish proverbs, *Arcipreste de Hita,* 881: De fabla chica dannosa guardese muger falaguera, Que de un grano de agras se fase mucha dentera; *Cifar* p. 225: Los que comen el agraz, con dentera quedan.

1680. The use of *salvante* as an equivalent of *salvo, excepto,* is common in the language of the time. Cf. e. g. *CB.* 455, 495, 517; *CRes.* II p. 44; III p. 75; Sá de Mirando, *glossario* s. v.

Taborlan or *Tamorlan* (cf. the *Tamerlane* of the English plays), is the peninsular form of *Timur-Leng,* the name of the well-known Tatar conqueror, b. 1333, d. 1405. In consequence of Timur-Leng's victory over the Turkish Sultan Bayezid in 1402, two Spanish princesses, granddaughters of the King of Hungaria, became his captives, but were returned to Castile with an embassy which Henry III sent him in 1403. See the account by Argote de Molina in his discourse in the *Historia del Gran Tamorlan* (2[da] impresion, Madrid 1782), and in *Nobleza* l. II c. 135. Both of these accounts contain a copy of a poem attributed to Francesco Imperial (*CB.* 240), in which the praise of the two maidens is sung. Timur-Leng's victory over Bayezid is referred to in *CB.* 337 and 339, where the mention of Morato (= Amurath, 1319–1389, the father of Bayezid) is a mistake of the poet's.

1684. This and the following lines of this stanza may contain an allusion to some fable which I have not been able to trace thus far.

LIII. D. Pero Veles de Guevara (+ 1420), an uncle of the Marques de Santillana, was the son of D. Beltran de Guevara and of Da. Mencia de Ayala, a sister of the celebrated Chancellor Pero Lopez de Ayala. His songs, upon which Santillana bestows high praise (*Obras* p. 16), appear inspired by a deeper sentiment than those of most of his fellow-poets, and bear witness to a noble and devout spirit. Cf. Rios, *Historia* V p. 300–303.

The good-natured and sprightly raillery at a poor and

neglected spinster belonging to the noble family of Carrillo, in which Guevara indulges in the poem before us, is written in the best manner of the Gallego-Portuguese tradition. Cf., for a similar *cantiga de escarneo*, the *coplas de mal dezir contra una muger*, printed in *CGen.* II no. 973.

1699. Guevara refers here to the decisive victory won in 1340 by his maternal grandfather, Alphonse XI of Castile (1312–1350), over the Moorish King Abu'l Hakam on the banks of the Salado.

1718. Cf. *CB.* 486: Verdad es syn dubda que muger velada Que tenga marido de Dios ordenado, Que deve bevir muy leda é pagada . . . ; Juan Roiz 1012: Serás mi marido E yo tu velada. The terms *velado, velada* serve as correspondents of *marido, pedido* in the typical assonance formulas in *-io* : *-ao*, *-ia* : *-aa* of the archaic poetry of the northwest of the Spanish peninsula. Cf. 2130, 2133, and the Asturian *danza prima* (Duran, *Rom. Gen.* I² p. LXVI): Ay del marido pedida, Ay del marido velada.

1719. It is hardly necessary to say that in Spain, as elsewhere, the term *ultramar* designated in the Middle Ages the Holy Land.—In this passage, however, it seems more likely that the poet had in mind Moorish Africa, in which sense the word was also employed in the peninsula. Thus *CM.* 401: Et que contra os mouros Que terra d'ultramar Tẽen, et en Espanna Gran part'a meu pesar etc. Cf. *ibid.* 165. In a recent article in the *Zeitsch. f. r. Phil.* XXV p. 543, Mrs. C. M. de Vasconcellos has an instructive note on the meaning of the expressions *ultramar* and *além-mar.*

Don Pedro, Constable of Portugal and, since 1464, King of Aragon (b. 1429, d. 1466), occupies a prominent place in the literature of his country owing to the powerful impulse he gave by his example to the study of the Castilian humanists, and through them of the Italian renaissance poets, a study which resulted in the formation of a new poetic style in Portugal. An excellent appreciation of Don Pedro's literary influence may be found in the work of Mrs. C. M. de Vasconcellos in *Grundriss* II² p. 259–264, and in the same author's article on: Uma obra inedita do Condestavel D. Pedro de Portugal in *Homenage* I p. 637–731. The only lyric poems we have of him are four songs preserved in the

CRes. II p. 67–69, one of which is written in Castilian, as are all his more important works, and the four fragments contained in our collection. The chief importance of these love-poems lies in the fact that they offer probably the first instances of the employment by a Portuguese poet of the strophic form of the Castilian *cancion*, and of the Castilian idiom instead of the traditional Gallego-Portuguese for lyric composition. The poems in the Galician idiom were most probably written during Don Pedro's sojourn at the court of John II of Castile, between 1449 and 1457.

LVI. 1735. For the phrase *de seu bando* cf. e. g. *CM.* 221: O mui bon rei Don Fernando Que sempre Deus et ssa Madre Amou et foi de seu bando; *ibid.* 300; *CB.* 69: Desta se levantarán Los nobles de vestro bando; cf. *ibid.* 339 de tu vando.

LVII. The first stanza of this refrain-song lacks three lines, and was probably preceded by another stanza. Prof. Ramon Menendez Pidal who had the kindness to reëxamine the MS. at my request, writes me that it does not contain anything which could be taken as a complement to this piece. Nothing remains therefore but to hope that this and the other pieces of Don Pedro may turn up in complete form in some other Cancionero.

Don Iñigo Lopez de Mendoza, Marques de Santillana (1398–1458). A full biography of this great Spanish statesman and soldier, justly called the father of Spanish humanism, is to be found in the well-known edition of his works by Amador de los Rios. The latest and best appreciation of his literary work is that of Menendez y Pelayo in *Antologia* IV. p. LXXVIII — CL.

Inasmuch as the Marques is somewhat earlier than Don Pedro of Portugal, he should have been placed before him in our collection.

LIX. This love-song, though cast in the traditional mould of this school, appears nevertheless to have been inspired by genuine sentiment.

Montoro. With the scanty data now available it is well-nigh impossible to determine which one of the three well-known contemporary poets of this name, — Anton de Montoro, surnamed *el Ropero*, and the most eminent of the trio (born 1404), or Juan, or Alfonso de Montoro, — is the author of LX.

See in regard to the Montoros, Rios, *Historia* VI p. 151-161 and Cotarelo y Mori in the introduction (p. VII-XXII) to the Cancionero de Anton de Montoro. The fact that Cotarelo did not include our poem in his collection of the works of Anton, shows that he knew of no reason for attributing it to him. Uhagon, in his description of the Cancionero de Castañeda published in the *Revista de Archivos* 1900, cites (p. 391-2) our piece as no. 11 of a dozen contained in a MS. of the National Library at Madrid bearing the signature MS. 3.755-3.765 (a copy of various MSS. of the royal library) under the name Anton de Montoro. I am informed, however, by Mr. Charles Philip Wagner, now studying in Madrid, that the last four of these twelve songs are in that very copy explicitly represented as being taken from the MS. cancionero of Hurtado de Mendoza, and further, that they bear the mere name Montoro with the explicit remark: No dice el nombre. The index of the MS. referred to contains, in addition to the three Montoros mentioned above, a fourth one by the name of Gonçales. Anton de Montoro seems to have had a son who also wrote verse, for in the *CGen.* II p. 269 (no. 1013) there is a stanza directed by the "hijo del Ropero á su padre." There is, therefore, no indication permitting us to ascribe our poem to any one of these four or five Montoros rather than to another, except possibly the fact that one of Juan's songs (X^1 fol. 72; *Nieva* p. 93) opens with almost the same words as ours: Ay cuitado, beo agora.

LX. Every stanza of this poem of Montoro's contains in its last part the first lines of two other songs. Of the six songs thus quoted, all of which belong to our collection, three (III, V, VII) are generally conceded to be productions of Macias. For this reason it has been supposed (cf. *Grundriss* II^2 p. 240) that the other three poems cited by Montoro are also to be assigned to this Galician. His claim to "Loado sejas, Amor" has already been discussed in the note to XLI. As for nos. XIX and LXII, the case is pretty much the same. They may both be the work of Macias, but there is no indication in favor of such an ascription. In the first place, both songs are distinctly attributed to other poets. In the second place, the mere fact of their being quoted in

the same composition with one or more songs which may belong to Macias, does not mean that they were likewise ascribed to him. For Montoro's plaint is but one of a goodly number of compositions quite popular in the fifteenth century, in which each stanza closes with the first line or lines of some favorite song. Some of these compositions name a singer for every song quoted. Guevara (*CGen.* I no. 233) introduces as many as eight singers whom he may or may not have regarded as the authors of their respective strains, and Garci Sanchez, de Badajoz, proceeds in a similar manner in his well-known *Infierno d'Amor* (*CGen.* I p. 274). In other compositions, only one singer or poet appears, e.g. Macias, who sings all the poems quoted. This is the case with the *Querella de Amor* of the Marques de Santillana (p. 400–404), in which, to cite only one instance, Macias sings a song which the Marques himself in his celebrated letter to D. Pedro, explicitly ascribed to his grandfather, Pero Gonçalez de Mendoza; or with a similar work of Juan Rodriguez del Padron (p. 79). In compositions affecting the pastoral style, the author introduces maidens as singing popular love-themes, as Millan in *CMus.* 346, and the Marques de Santillana in a villancico (p. 461–462), which has one of its quotations in common with a Portuguese poem of the thirteenth century (*CV.* 454). Finally, in many other compositions of this class no personage is introduced at all. Thus Alfonso Enriquez sings himself the songs he quotes in his love-testament (*CSt.* p. 182), and the same is true of Johan Torres (*Nieva* p. 273–276), Gomez Manrique (I p. 164–6), and D. Joam Manoel, whose Portuguese poem (*CRes.* I p. 406–408) bears the following rubric: Outras [copras] suas, em que mete no cabo de cada copra huma cantigua feyta por outrem. This fashion of employing the first line or lines of favorite songs as a conclusion or refrain to each stanza of a poem, was known to the Gallego-Portuguese trobadores, in whose extant works we find about a half a dozen instances (e.g. *CV.* 102, 278, 454, 796; *CCB.* 469). Petrarch adopted it in *Canzone* V in which he quotes, among others, a song of Arnaut Daniel. This points to the influence of Provençal poetry, in which, as is well known, such poems also occur (see Levy, *Bartolomé Zorzi* p. 27),

and which doubtless also inspired Jacques d'Amiens' chanson (see Simons' ed., p. 34–5).

1809–1813. These verses, in which the poet, dying from love's despair, chooses an epitaph which shall convey his last message to the traveller passing his lonely grave, echo a tradition still living in the popular custom and song of the Spanish peninsula and especially of Galicia and Portugal. An admirable account of this tradition is given by Mrs. C. M. de Vasconcellos in her article (*Zeitsch. f. r. Ph.* XVI p. 397–421) on the poetic theme:

> Quem morre de mal de amores,
> Não se enterra em sagrado.

Cf. also Braga, *O Povo portugues* I p. 187 ff.

Passages similar to the one under discussion occur in the love-testaments of Alfonso Enriquez (*CSt.* p. 181), and of Diego Lopes de Haro (*CGen.* II p. 446), in a poem by Juan Rodriguez del Padron (p. 12–13), and in Cervantes' *Don Quixote,* I c. 14, where Ambrosio has an epitaph placed on the grave of Chrysostom, the hapless lover of Marcela.

The existence of this custom in ancient Sicily forms another poetic tie between that country and Portugal. In one of Theocritus' idyls (XXIII), the despairing youth, about to take his life, bids his beloved friend to place the following inscription on his grave:

> *τοῦτον ἔρως ἔκτεινεν· ὁδοιπόρε, μὴ παροδεύσῃς,*
> *ἀλλὰ στὰς τόδε λέξων· ἀπηνέα εἶχεν ἑταῖρον.*

Cf. also Moschus, Idyl I, and, among others, the following Latin poets: Ovid, *Trist.* III, 3, 71–4; Propert. I, 17, 19–20; Virg. *Ecl.* V, 42; Tibul. III, 2, 27.

Pedro de Quiñones was the son of Diego Fernandez de Quiñones, a Leonese nobleman prominent in the annals of King John II of Castile (see *Crónica* de D. Juan II, año 1408, c. 1; 1410, c. 2–3, 1412 c. 15 etc.). In the year 1437 Pedro was appointed merino mayor of Asturia in place of his father, who was made Adelantado of Galicia (*ibid.* año 1437, c. 6). From 1439 we find Pedro de Quiñones taking a leading part in the revolt of Prince D. Enrique against the authority of the King. In 1440 Pedro occupied the province of Leon and

turned against the then all-powerful Condestable D. Alvaro de Luna (*ibid.* año 1440–1447). In 1447 he was made prisoner (*ibid.* año 1448, c. 2) and was held as such in Segovia until his liberation three years later (*ibid.* año 1451, c. 5). On Feb. 25, 1455, he signed, as one of the witnesses for the crown, the marriage-contract made in Segovia between the Portuguese Infanta Da. Juanna and King Henry IV of Castile. (Contract printed in Sousa, *Provas* I p. 648 seq., and in Duarte Nunes de Leão, *Chronica del Rey D. Affonso* V, c. 34, fol. 153). From this fact it would appear that Pedro de Quiñones visited the Portuguese Court some time after 1451.

In the *coplas de "Ay, panadera,"* contained on fol. 1–4 and again fol. 66 to end of a MS. cancionero of the sixteenth century, described in Gallardo I no. 487, we are told that in the "*batalla,*" Pedro de Quiñones sided with the Infantes. More noted than Pedro is his brother Suero de Quiñones, the hero of the *Paso honroso* (1434).

Five poems are credited to Pedro in the extant cancioneros. Four of these, inclusive of the one edited as no. LXI, are contained in L, fol. 418v–419v (see Rios, *Historia* VI p. 548).

The fifth, as Prof. Ramon Menendez Pidal kindly informs me, is found on fol. 4 of X^1 and begins: Por la fin del que bien ama. It is not included in Nieva's edition of this MS.

Celebrated as the song beginning: "Ai donas, porqué en tristura," which Pedro de Quiñones claims to expound in his verse, was in the literary tradition of the time, neither its text nor the name of its author is known at present. In a composition frequently cited in these pages (*CGen.* I no. 233), Guevara introduces D. Sancho de Roxas as singing this song. This is in all probability the same personage whom Alfonso Alvares in one of his petitions for aid (*CB.* 159) addresses as bishop of Palencia (1403–1415), and to whom a complaint is directed (*CB.* 160) after his election as archbishop of Toledo (1415). A reply to this complaint (*CB.* 161) Juan Alfonso de Baena tells us he wrote himself at the request of the said archbishop. Whether or not this dignitary is the author of this reply, it is evident that he entertained poetical relations with Alfonso Alvares. Most likely

he is identical with the D. Sancho de Roxas who appears as the author of a pregunta in the *CGen.* I no. 708 (cf. N. ed. Rennert no. 291). According to Pidal (*CB.* p. 660–661) this archbishop of Toledo, not to be mistaken for the bishop of Astorga bearing the same name (see *Cronica de D. J.* II, años 1429–1430 etc.), was the son of Juan Martinez de Roxas and of Da. Teresa de Guevara. He died in 1422 (*Cronica* año 1422, c. 20).

In view of what has been said, and especially of the fact that this personage was bishop of Palencia as early as 1403, we may consider it at least probable that he was old enough to write poetry at the time of the interesting circumstances which are said to have given rise to the song: Ay donas, por qué en tristura.

These circumstances, characteristic of the age, are told by the anonymous author of the additions to the *Sumario de los Reyes de España por el despensero mayor de la Reyna Dona Leonor, muger del rey D. Juan el Primero de Castilla,* . . . publicado por D. Eugenio de Llaguno Amirola. . . . (En Madrid . . . MDCCLXXXI.), c. XLII p. 79, note 2, as follows: E este noble Rey Don Juan, su marido, despues de su finamiento, casó segunda vez con la Reyna Doña Beatriz, fija del Rey Don Fernando de Portugal, é de la muger de Juan Lorenzo de Acuña, queste Rey Don Fernando le tomó, por amores que della ovo; y por esta se levantó la cancion que dice: Ay donas, por que tristura . . . , e por esta causa el dicho Juan Lorenzo traía unos cuernos de oro en la cabeza por estos Reynos de Castilla. Y el dicho Rey Don Fernando de Portugal casó con ella, y fué llamada la Reyna Doña Isabel (*sic* for Leonora) que la decian *la flor de altura*. . . . It is well known that Joham Lourenço da Cunha, Lord of Pombeiro, was in 1371 separated from his wife, Da. Leonor Telles de Meneses, on the pretext of too close kinship, but in truth on account of the passion of the weak King Fernando of Portugal (1367–1383) for this lady. Thus outraged, Joham Lourenço da Cunha went to Castile, and from there formed a conspiracy against his sovereign. Owing to this he lost his estates (1379), which he only recovered in 1383 after D. Joam, grand master of Avis, had been proclaimed defender of Portugal. It was during this period of his ban-

ishment in Castile (1379–1385) that he is said to have worn two gilded horns in his cap, as if to silence derision of his injury by parading it himself.

The song: Ai donas por qué en tristura, and the passion of the Portuguese monarch by which it was called forth, are alluded to in the *Gloria d'amor*, a poem of the Catalan Fra Rocabertí (contained in the *Cançoner de obres enamorades*, MS. 595 of the National Library at Paris. See Bartsch, *Jahrbuch* II p. 282 and Milá y Font., *Obras* III p. 206–207), and in the Lusiads of Camões, c. III, vv 139 ff.

How far the composition of Pedro de Quiñones may claim to be a *glosa* of this fourteenth century song, can of course not be fully determined as long as this song remains unknown. So much, however, is certain that it is not a *glosa* in the strict technical sense of this term, which requires that each stanza shall quote, in some given place, at least one verse of the text to be expounded. Inasmuch as this rule is not observed by Pedro de Quiñones, we may assume that the term *glosa* was applied to his paraphrase in that more or less loose manner in which other names of poetical forms appear to have been used at that period.

The poem of Pedro de Quiñones is very obscure in its intent, and I am not as yet able to give it a full elucidation.

LXI. 1830. In regard to *de todo* cf. *CM.* 216, 328; *Cron. troy.* II p. 101; *CRes.* III p. 200, 323, 333, 341 etc.

1834. We miss here *que* as relative pronoun to the antecedent *eu.* The line probably read as follows: E eu [que] con gran queixura.

1836. *Flor de altura* is the name which, according to the legend, was bestowed upon Queen Leonora by her courtly admirers. The only other instance I know at present of the use of this figurative term for a beautiful woman is in one of our poems by Garci Ferrandez (see l. 662), but there is little doubt that *flor de altura* was as current a metaphor in the poetic language of the time as *flor das flores* and similar expressions.

1860. For *cas* = *casa* see note to *a guis de* 23.

Pedro de Santa Fé, a son of the Aragonese convert Santa Fé (and brother of Pablo de Santa Fé, elected bishop of Syra-

cuse in 1447), flourished during the reign of Alphonse V of Aragon (1416–1458). See for an account of his life and literary activity Rios, *Historia* VI p. 457–464. His poetical works, as far as extant, number over half a hundred. Thirty-seven compositions are contained in X[1], five in I (Gallardo I, col. 518–521, 524–527, 546), nine in both of these collections, and still others according to Rios, *Historia* VI p. 591, in E.

The value of his two Galician compositions consists not so much in their poetic merit — which, indeed, does not rise above the average — as in the welcome proof which they afford that as late as the middle of the fifteenth century the influence of the Galician Lyric School was felt even in Catalonia and Aragon, whose literary idiom and poetry during the thirteenth and fourteenth centuries were identical with those of Provence.

LXII. 1894. My emendation of the received reading *en me* is not satisfactory, but I cannot offer anything better at present. The sense seems to call for something like the following: Non ben vejo que me conven (fazer) . . . se non por força sospirar.

1899. The employment of *vezar* in the sense of "to make a habit, custom of," "to become accustomed to something," is also found in Provençal. Cf. Levy, *SW.* s. v. *avezar*, and Zenker, *Peire von Alvernhe*, in *Rom. Forsch.* XII p. 827.

LXIII. According to Prof. Ramon Menendez Pidal, who had the kindness to examine for me the only MS. copy in which this poem is now known, the word *ffe* of the poet's name is effaced. This is no sufficient reason, however, for suspecting Santa Fé's claims to this piece, which exhibits the same simplicity of style and thought characteristic of the other productions of this poet.

Its theme — the inequality which favor brings with it — is treated in a similar manner in another composition of Santa Fé's (X[1] fol. 175 v, printed *Nieva* p. 215–216) beginning: Pues que suerte, non cordura Haze al hombre prosperar. In the last stanza of this poem, which is a refrain-song like ours, Santa Fé expresses to Alphonse V the hope that he may return to his country and, as the good, humane king that he fondly believes him to be, right its wrongs. Santa Fé evidently refers here to the discontent of the Aragonese with

the arbitrary prince John to whom his brother Alphonse V entrusted the government of Aragon upon taking possession of the Kingdom of Naples in 1442. We may, therefore, not go very far astray in assuming that the poem in which he laments the power of favor was inspired by the same circumstances. If, then, its subject is not a merely conventional one, but is taken from real life, it is all the more interesting that Santa Fé should have couched it in the Galician idiom instead of in Castilian or in his native Catalan.

1904. *Cridar*, the regular development of the Latin quīrītare, is found in Provençal, Catalan, French (*crier*), in Italian dialects (see e. g. Tosco-Venet. Bestiarius, ed. Goldstaub-Wendriner p. 487), and in Old Spanish, as in *CSt.* p. 76, 139, 143, 217 (*cridos* = *gritos*), *Nieva* p. 222. In Galician and Portuguese we meet only with the form *gritar*, which, as Cornu observes (*Grundriss* I p. 766, § 163) is due to the same metathesis of surd and sonant consonants which underlies the form *resgatar* instead of *rescadar*. Cf. also Leite de V., *Revista lusit.* II p. 371. The noun *crido* (= *grito*) also occurs in one of Santa Fé's poems, *Nieva* p. 173.

1914. Cf. *CB.* 289: Puesto que el seso tenga fallido, E sea muy nesçio é rrudo é payés, Si en la rriquesa es muy complido Luego es noble, fidalgo é cortés; *ibid.* 571: Asy nescio, torpe, commo synple, rrudo; *ibid.* 38: A sabios letrados, doctores agudos, Poetas, maestros, tan bien á los rrudos; Juan Ruiz, 465: Sea un ome nescio et rudo labrador, Los dineros le fasen fidalgo e sabidor.

1914–1917. The rhyme-order of these lines is at variance with that observed in the other stanzas (abab).

1919. It need hardly be said that the reading here adopted claims to be no more than a conjecture.

1922–1926. The received text of this passage is in part defective, and its restoration is rendered especially difficult by the probability that Santa Fé may have allowed Catalan forms to slip into his verse. The meaning of the passage as a whole is fairly clear: When there appears a person who enjoys the favor of the great, there are not wanting those who adore him or who bless the cursed one. As in the opening lines of the two preceding stanzas, with which one cannot fail to recognize here something of that parallelism

in thought and expression typical in the earlier Gallego-Portuguese lyric song, only one person is spoken of in the passage under discussion. This fact calls for the reading *bendiz o maldito* instead of *maldiz o bendito* in l. 1925.

It is probable that l. 1922 contained, in accordance with ll. 1906 and 1914, a verbal form signifying "I see." This may be obtained by reading *vejo via f.* instead of the transmitted *ven avia f.* But it is doubtful whether such a change would help us very much. The principal difficulty lies in the text of l. 1923, and especially in the rhyme-word *sosprito.* The words *maldito* and *repito* speak strongly in favor of retaining *-ito* as the authentic rhyme-syllable. This consideration points to *sprito* or *esprito* as the word hiding in *sosprito,* and leads to some such emendation of the line as the one adopted in my text at the suggestion of Mrs. Vasconcellos.

While this emendation has the merit of according well with the context, it is open to the serious objection that it involves the insertion of the preposition *por* and the still less desirable rejection of *de.* It hardly commends itself as representing the original text. May not *-eito,* after all, have been the original rhyme instead of *-ito?* In that case, the following version would suggest itself as the probable one, necessitating fewer changes, and avoiding the somewhat idle repetition of ideas in ll. 1926–1927: Quando vejo via (or *viir?*) fora Quen de favor he sospeito, Non cessa quen-no adora Ou quen bendiz o maleito. D'onde eu [con gran] respeito etc. It is to be hoped that some day another version of this interesting poem may be found and shed light on this perplexing passage.

Don Alvaro [Gonçalez de Alcantara?]. Who this personage, designated in the CGomez Manrique as *un portugues,* may have been, we can only conjecture. Paz y Melia, in his edition of the works of Gomez Manrique, does not so much as touch upon the question. Mrs. Vasconcellos, in her account of Portuguese literature (*Grundriss* II² p. 380), inclined to recognize in him Don Alvaro Gonçalez de Alcantara, whom, as the Marques de Santillana himself tells us in his celebrated letter, Don Pedro, Constable of Portugal, sent to him for a copy of his poetical works. In a more

recent work, however (*Homenaje* I p. 654; note 1), the learned lady says: "Do familiar enviado a Castella, Alvaro Gonçalves d'Alcantara, nada sei. Ha um Alvaro Portugues que trocou versos com Gomez Manrique, perto de 1455: mas este *gentil trovador* será o Alvaro de Brito do Cancioneiro de Resende." Now, Alvaro de Brito wrote a touching plaint on the sudden death of the young Portuguese crown-prince Alphonse in 1490. If, therefore, the supposition of Mrs. Vasconcellos be correct, Alvaro de Brito must have composed poetry for a period of at least 45 years. The date of the *pregunta* in question is, however, very probably later than 1455. For in his reply to it, Gomez Manrique speaks of the worry caused him by the displeasure of his sovereign King Henry IV (1454–1474). Now, this royal displeasure he doubtless incurred at the time when he, together with his brother Rodrigo and many other nobles, openly espoused the cause of Prince Alphonse (1467), and, after the latter's death in 1468, that of Isabella (cf. Paz y Melia p. XIII–XVII). The exchange of verse between Don Alvaro and Gomez Manrique occurred therefore in all probability in or after the year 1467. Alvaro de Brito had a poetical tilt with Anton de Montoro, *el Ropero,* who wrote between 1445–1474 (see *CRes.* I p. 241, 244). He may therefore be the Don Alvaro of our *pregunta.* This assumption is rendered still more probable by the fact that this *pregunta* is cast in the mould of the *trova,* the most popular strophic form cultivated by Alvaro de Brito and the other poets of the second Portuguese lyric school. In favor of the authorship of Don Alvaro Gonçalez de Alcantara it may be said that we know through the direct statement of the Marques de Santillana that he visited the latter in Castile in 1449, and that we have reason to assume that either then or during the sojourn of Don Pedro, the Constable of Portugal, in Castile (1449–1457), Don Alvaro Gonçalez may have become acquainted with Gomez Manrique the nephew of Santillana. These considerations, however, appear to me of less weight than those urged for Alvaro de Brito. Regarding the *pregunta* as a poetic form see the note to XLVI.

LXIV. 1938. *Signo* may be an error for *diguo* (= *digo*). I have allowed it to stand, however, for the reason that *signar*

occurs in the sense of "to think, to have in mind," e. g. *Graal* p. 12: E ella (i. e. a rainha) começou a pensar, e logo sinou em seu coraçom que era filho de Lançarot; *ibid.* p. 38: Quando Evalac se ujo alongado das gentes e sinou que jamas nom poderia scapar, . . . em tam tolheo o pano do escudo etc.; *ibid.* p. 96; Entam se foy Estor, quanto se hir pode, contra hu sinou que poderia achar o caualeiro mais toste.

1941. In regard to the popular form *sastifazer* for *satisfazer*, see Sá de Miranda s. v. This form also occurs in Spanish texts, as e. g. *CB.* 257, sastyfatorya; *ibid.* 282, sastifaga; *ibid.* 444, sastyfaze; *ibid.* 446, sastifize.

1943–1944. The meaning is: And although what I submit to you in my question may be of less weight than I think is due to you —

Gomez Manrique (1412–1491), was one of the noblest and most gifted poets of his time, — whose fame, has however, been somewhat overshadowed by that of his nephew, Jorge Manrique, the author of the justly celebrated elegy on the death of his father. The best account of the life of Gomez Manrique is that of Paz y Melia in the introduction to the Cancionero. A good appreciation of his literary work is given by Menendez y Pelayo in *Antologia* VI p. LV–CIV.

In his answer to D. Alvaro, Gomez Manrique confesses regretfully his imperfect command of Galician. It is interesting to note in this connection that this *respuesta* is the last instance known of the traditional use of the Galician as a literary idiom.

LXV. 1976. For *conloar* = *loar* cf. *PCid* 3558 *conloyar* (from *cumlaudiare*, according to *Revue hispanique* VI p. 254) and Plautus, *Amph.* 2, 4, *collaudare*, cf. also Cicero, *Phil.* 5, 28; Pis. 78. Similar cases in which a Latin compound verb with *cum* has come to have the mere force of the simplex, are, apart from the well-known *comer*, *PCid* 507 *comedir* (= *commetīre* for *commetiri* according to *Revue hisp.* VI p. 253): — *Comprender* (?) *CM.* 115: El diss': A do bon talante Roga que te defenda E comprenda O demo et o dome. *Confranger*, Visão de Tundalo (*Revista lusit.* III p. 110): E começou de se carpir et confranger dizendo. *Correger*, *Cron. troy.* I p. 202: A estes deu Eytor a Polidemus que

os correiesse et os acabdillasse; ibid. II p. 6: E uos nos deuiades a mandar e a correger; p. 7: Eu ata aqui corrigi esta hoste muyto en poz; p. 48: Da outra parte se guisauan moy ben os da hoste, et se aconsellauan con Agamemnon seu principe que lles auia de mandar e de correger; (cf. *reger*, *ibid.* p. 56); Dante, *Inferno* V 60: Tenne la terra che 'l Soldan corregge. *Contanger*, *CM.* 339: Quen s'atreu'ao da Virgen Pera furtas contanger; *Graal* p. 112: Non comerá, nem beuerá, nem contangerá pee, nem mãaos. *Contorvar*, Eufrosina (*Romania* XI p. 364) Por que te contorvas, por que te matas; *Cron. troy.* II p. 82: O amor o conturbana erde. *Corromper*, *Falcão* p. 53: Naquelle tempo corrompe A ave que chamão real O silencio de seu mal. For other instances of this use of *corromper* see the editor's note to the passage. In regard to Latin *conquiesco* = *quiesco*, which may be a case in point, see *Archiv f. lat. Lexic.* XII p. 227–228.

1987. This is the only passage known to me in which *entallar* is employed in the sense of "to involve, to concern." Like the Italian *intagliare* and the French *entailler*, it is rendered in the dictionaries by "to cut, to shape, to sculpture." Our English "entail," however, which is the same word, has for one of its meanings "to bring on by way of necessary consequence, to involve logically" (see Murray, *Dict.* s. v., 5). This would seem to indicate that the French *entailler* and the other Romance forms of this verb at one time possessed a similar signification.

Gonçalvo de Torquemada. Nothing is known of this poet. His name does not occur in any of the extant collections of songs excepting X[1], which gives him one other composition in addition to the two edited in our text.

LXVI. This *dezir*, only a fragment of which is preserved to us here, belongs to the class of songs discussed in the note to LX.

2003. *Acercar en* cannot be the correct reading, but I have as yet found no acceptable emendation for it.

LXVII. See the note to VI 157.

2018–2019. These verses and those quoted at the end of the second stanza form part of a song which is not known to me. I have not been able to trace, either, the source of the quotations in ll. 2032 and 2042.

Estamariu. Nothing is known of this poet so far as I am aware. He must have been a Catalan of the fifteenth century.

Our piece is one of eight attributed to him in X¹. Six of these compositions (fol. 51v–56v) are found in *Nieva* p. 81–86, where LXVIII is printed as part of the fifth. In one of these songs (*Nieva* p. 84) Estamariu, following the example of many other poets before him, introduces his own name.

The other two poems of his contained in X¹ are omitted in *Nieva*.

LXVIII. Regarding the subject of this song, see the note to XII.

2047. *Gloria*, in the sense of "pleasure, happiness," is not infrequent in the language of the time. Cf. Santa Fé, *Nieva* p. 160: Mientre non puedo aber, Amor, mi gloria conplida, Sea la gracia partida E mi plazer recoxer; *Falcão*, p. 32: Levárão-me toda a gloria Com quanto bem dessejei, Dessejei e alcancei.

2052. Instead of *ca*, the MS. has here *car*, a Catalan and Provençal word. It is true that *car* occurs repeatedly in the other poems of Estamariu (*Nieva* p. 82, 85), as well as in those of Santa Fé (e.g. *Nieva* p. 139, 142, 198), but the word is no less frequent in the compositions of Castilian poets contained in X¹, as in Agraz (*Nieva* p. 10), Diego de Torres (p. 36), Mexia (p. 42), Juan de Dueñas (p. 54, 58, 76, 77), Martin Tañedor (p. 222) etc. This form seems therefore to be due to the copyist rather than to the author.

LXIX. A satire on the moral and political decadence of Castile in the latter part of the fourteenth century, vividly depicted to us in the *Rimado del Palacio* of the great Castilian Chancellor and chronicler, Pero Lopez de Ayala, and in other contemporary documents (Cf. Lafuente, *Historia de España* VII p. 497–528). The elation of spirit and the freshness of tone animating this poem lead one to think that it was written under the immediate impression of the decisive victories which the Portuguese won over the Castilians in the battle at Aljubarrota on August 14th, 1385, and at Valverde in the same year, and by which they saved their national independence. (See *Crónica de D. Juan I*, año 1385, c. 14–18).

2056. Assuming that *doche* (*dou-che*) is the correct reading,

I have changed *seus* into *teus*, interpreting: I give thee as thine, I deliver up to thee. If *doche* is an error, we must replace it by some such verb as *tome* and understand: Satan may take as his own (*seus*) etc.

2070. The *franco* here referred to is the gold franc first struck by John the Good of France in 1360, and worth about half a guinea English (see *Century Dict.* s. v. *franc*). In 1386 Charles VI of France sent to the assistance of John I of Castile two thousand lancers and 100,000 gold francs wherewith to pay them (see *Crónica de D. Juan I*, 1386, c. 2 — 1387, c. 5).

One of the conditions of the treaty concluded in 1388 between John I of Castile and the Duke of Lancaster reads as follows (*Crónica*, 1388, c. 2): Otrosi quel dicho Rey de Castilla diese é pagase al Duque de Alencastre, é á la Duquesa Doña Costanza, su muger, seiscientos mil francos del cuño de Francia, de buen oro é justo peso. . . . E para complir la paga de los dichos seiscientos mil francos, el Rey de Castilla dará á los dichos Duque é Duquesa arrehenes de personas quales fuese acordado, é contentas las partes, seyendo fecha la dicha renunciacion de la demanda que los dichos Duque é Duquesa Doña Costanza demandaban de los Regnos de Castilla é de Leon.

The *dobra cruzada*, also called *dobra portugueza*, was a gold coin first struck by King Dionysius, and worth 270 reis. Under King Pedro (1357–1367), the value of this coin was reduced to about 150 reis (Cf. *Elucid.* s. v. *dobra* and Suppl. p. 48).

2074. In his emotion the poet suddenly changes from speaking of the Castilians to addressing them directly.

2079. In place of this obviously corrupt line Mrs. Vasconcellos suggests the words: *pintados como faisãos*, a reading which would certainly well fit into the context.

2081. In the phrase *a cativa de Castela*, the preposition *de* serves to connect a proper name with an adjective designating the genus to which the speaker wishes to assign the bearer of the name. Cf. *CM.* Miragres p. 601: Un cativo d'ome; *S. Amaro* (*Romania* XXX p. 510): O mesquinho do omen. See for this construction, which is especially favored by Portuguese and Spanish, Meyer-Lübke III § 234.

2095. This use of *ponto*, corresponding to that of *point* in French, was current in the language of the time. Cf. e. g. *Cron. troy.* I p. 338: Entendo que huu ponto de siso non auedes; *CB.* 54: Por que heredasen á la grant España syn punto de engaño. It seems, therefore, that the preposition *de* must be retained in our line, and *non a* measured as one syllable.

LXX. Both in form and feeling, this song is a true example of the simple and naïve *cantiga d'amor* of the older Gallego-Portuguese school. Quite in accordance with the archaic character of this poetry, it is addressed to a maiden still in the keeping of her mother, not to a married woman as in the typical love-song of the Provençal troubadours. We may assume, therefore, that its anonymous Portuguese author belonged to the fourteenth century.

2096. *Mal segre aja* is one of the many formulas of imprecation common in the popular speech of the peninsula. Cf. *Alex.* 148. Un ricombre que mal sieglo pueda alcançar Ouos de la reyna tanto enamorar; *ibid.* 154: El que mal siegro aya fue tan segurado; *ibid.* 1078: Mal siglo le dé dios quien tal ha ordenado; 1497: El que a so sennor da tan mala cayda Despues aya mal sieglo, e hora mala vida. Cf. *ibid.* 2289; *Millan* 370; *Danza de la muerte* (*Antol.* II p. 48) and the phrase *buen siglo haya*, "may he have a happy hereafter," e. g. Juan Ruiz 730: Quando el que buen siglo haya seía en este portal.

2103. *Deprender*, in the sense of "to teach," was in common use in the language of the time, just as *deprehendere* was employed in classical Latin. Cf. *CB.* 481: Segunt deprendí por filossofia; *ibid.* 489; 495: Segunt yo deprise, é vos non dudedes; Sá de Miranda 146, 75. This usage survives in modern Galician. See e. g. Valladares, *Dicc.* s. v., and *Canc. pop. gall.* II p. 78, no. 8: Deprenderon-m' á cantar As neniñas de Rianxo.

2112. I have supplied the missing hemistich by one of the phrases frequently occurring in the expression of this very common conceit. The poet may here, however, have used another formula equally current in this connection and making a perfect hemistich: E se me matades. Cf. l. 20 of our text and Francisco Imperial, X[1], fol. 155 (printed *CB.*

666), ll. 51–2: E se me matades por vos yo amar, A qui vos desama, que mal le faredes?

The four simple airs that close our collection of lyrics differ widely both in form and feeling from the poems which precede them. Instead of the artfulness of the courtly verses, we feel in them something of the freshness of the brook and pine with whose murmurs love-songs similar to these still mingle in the valleys of Galicia and Portugal. For a discussion of the structure and thought of these songs the reader must for the present be referred to the treatment of this subject in *Grundriss* II[2] p. 150–153 and *Denis* p. CXXXVIII–CXL.

The fact that the text and the music of our four songs are preserved in one of the song-collections of the fifteenth and sixteenth centuries, is in itself sufficient proof that, popular and archaic as their mould is, they cannot, in their present form, have been culled directly from the lips of the people, but are popular types retouched by a literary hand.

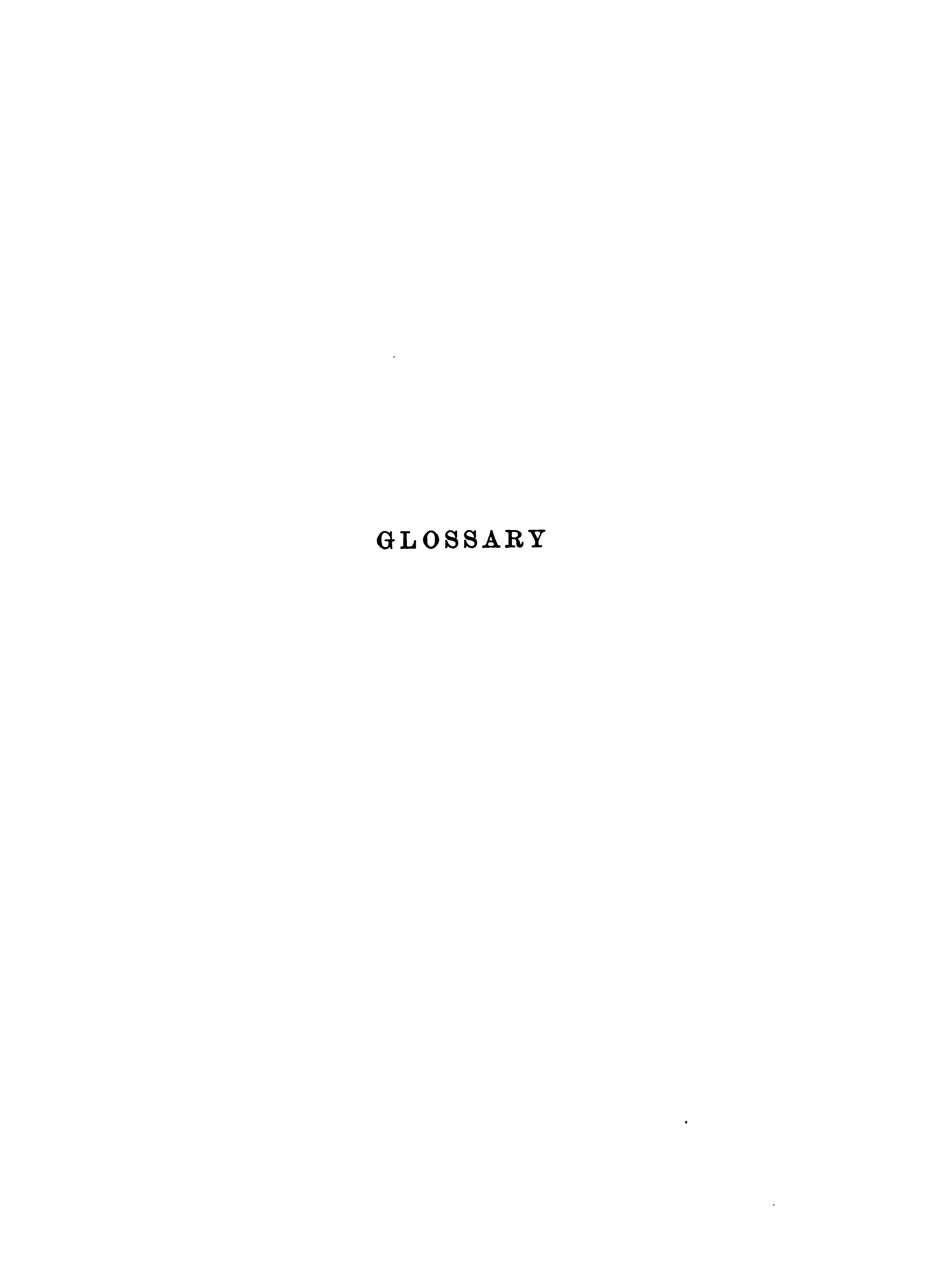
LXXI. A *cantiga d'amigo* or maiden's song, in which the maiden invites her lover to a meeting at daybreak. This song presents therefore a variation of the traditional theme of the *alba*.

LXXII. In this ditty, a *mal maridada* is addressed by her lover. See in regard to this well-known lyric subject, G. Paris, *Origines* p. 9–10, and Renier, *Appunti sul Contrasto* p. 17–20.

LXXIII. Simple as this theme is, it is not one of the older poetic tradition. The orange was introduced into the Spanish peninsula in the eleventh or twelfth century by the Arabs, who had received it from the Persians about the year 912 (Hehn, *Kulturpflanzen u. Hausthiere*, 6th ed. p. 436–437). Viterbo, *Elucid.*, s. v. *narăcharia*, quotes a document from the year 1262 in which orangeries are mentioned.

LXXIV. A fragment of a *cantiga d'amigo* quite in the traditional style.

2149. The missing word or words contained most probably some parallel to *Portugale*. Otherwise, one might be tempted to suggest *meu amigo* as the probable emendation.



GLOSSARY

GLOSSARY

a *prep.* *With indir. obj.* 22, 76, 233, 356, 360 etc., *to; with dir. pers. obj.* 20, 26, 105, 147, 262, 294 etc. *Expressing direction to,* 31, 241, 349, 883 etc., *to, for in; manner, circumstance,* 23, 100, 174, 444, 699, 845 etc., *with, under; conformity,* 204, 1182, 1529, 2041, *to, in accordance with; intention, purpose,* 353 *to, for.* *With infinit.* 54, 561. **aver a** 154, *account, attribute as.* *In adverb. phrases:* **a voltas de** 1822, **al alba** 2117, 2118 etc., **aa luz** 2122, 2125.

a, la *demonst. pron. f. sg.* 440, 747, 818; *with prep.* **aa** 753, **da** 946, 1039; *pl.* **as** 575; *with prep.* **das** 902.

a, la *pers. pron.* 3 *sg. f., conjtive. acc.* 97, 98, 343, 370, 372, 373 etc.; **la** 1017 *her; it.* *With preceding* **te** *contracted to* **cha** 376, *it to thee.* *Pl.* **as** 428, 434; **las** 439, *them.*

a, la *art. f. sg. nom.* **a** 4, 103, 116, 347; *acc.* 5, 6, 14, 98, 141, 246; **la** 124, 135, 139, 217, 298, 348 etc.; *with prep.* **aa** 31, 342, 364 etc.; **da** 209, 403 etc.; **na** 994. *Pl.* **as** 372, 401, 1476; **las** 1694; *with prep.* **aas** 570, **das** 1450, 1683 etc.

aa *see* **a.**

aas *see* **a.**

abade *m.* 1559, *abbot.*

abaixar *a. v.* 119, 141, 536, *lower; humble.*

abonança *f.* 727, *calm; prosperity.*

aborrecer *a. v.* 1554, *abhor, detest.*

abrigar *a. v.* 1616, *shelter, protect.*

abrigo *m.* 1615, *shelter, protection.*

acá *adv.* 1584, *here.*

acabado, a *adj.* (*p. p. of* **acabar**) 893, 978, 1022, 1060, 1315, *finished, perfect.*

acabar *a. v.* 1936, *end, finish, terminate; reflex.* 1938, *be ended, end.*

acarreiar *a. v.* 242, *carry away, overpower.*

acercar (?) *reflex. v.* 2003, *wander, rove* (?).

achar *a. v.* 178, 438, 740, 814, 1091, 1615 etc., *find.*

achegar *n. v.* 1982; *reflex. v.* 919, 1832, *come up, draw near, approach.*

aconsellar *a. v.* 1272, *counsel, advise.*

acordar *a. v.* 419, *accord, decree; n. v.* 1858, *awake, recover one's senses.*

acorrer *a. v.* 941, 1159, *help, succor, come to one's aid.*

acorrimento *m.* 251, 252, 1311, *help, succor.*

adeante *adv.* 1649, *forward.*

adolecer *reflex. v.* 197 (**de**) *take pity on, have compassion with.*

adonado, a *adj.* 30, *genteel.*

adorar *a. v.* 13, 105, 746, 1378, 1579, 1924 etc., *adore, worship.*

adversario *m.* 145, *adversary.*

afan *m.* 710, 1111, 1856, *trouble, anxiety.*

afanar *n. v.* 1087, 1359, *be anxious; worry.*

aficado, a *adj.* 234, *worried, afflicted;* 1349, *earnest, ardent.*

afirmar *a. v.* 386, *affirm.*

aforrar *a. v.* 989, *line.*

Agar *p. n.* 1580, *Hagar.*

agora *adv.* 16, 105, 430, 436, 450, 1069 etc., *now.*

agradecer *a. v.* *Pres. ind.* 1 *sg.* **agradesco** 232; **a alg.** 232, *thank.*

agraz *m.* 1676, *verjuice, the juice expressed from unripe grapes.*

agudo, a *adj.* 524, *sharp, shrill.*

Aguilar *see* **Rui Lopes de Aguilar.**

ai *interj.* 1, 71, 92, 96, 208, 347, etc., *alas!*

ailas *interj.* 593, *alas!*

aire *m.* 1251, *air, mien, bearing.*
ajudar *a. v.* 805, 1658, 1670, 1681, *aid, help.*
ajuntado, a *p. p. of* **ajuntar** 478, *joined; united.*
al *see* **o.**
al *pron. indef.* 43, 390, 718, 739, 816, etc.; *something, anything, else;* **o al** 1938, *the other things, the rest; pers.* 1353, *anybody else.*
alabamento *m.* 1077, *fair name, renown, honor.*
alardo *m.* 2088, *show, ostentation.*
alaroça *f.* (*Arabic*) 1720, *a betrothed or newly married woman, bride.*
alba *f.* 2117, 2118, 2120, 2122, 2125, *dawn;* **al alba** 2117, 2118, *at daybreak.*
Albuhacen *p. n.* 1700, *Moorish king of Granada.*
alcaide *m.* 1575, *alcalde, castellan.*
alçar *a. v.* 1962, *lift up, raise higher, elevate.*
alegrança *f.* 225, 1222, *joy, gladness.*
alegrar *a. v.* 964, *gladden, fill with joy.*
alegria *f.* 215, 690, 1175, 1243, 1511, 1792 etc., *joy.*
alen, alen de *prep.* 480, 1546, *beyond, on the other side of.*
Alfonso (Rei Don) *p. n.* 1699. *King Alphonse XI of Castile.*
Alfonso Alvares [de Villasandino] *p. n.* 1516.
Alfonso Gonçales *p. n.* 4031.
algun *indef. pron. m.* 281, 457, *some; f.* **algũa** 365, 437, 466, 902.
ali *adv.* 2006, *there.*
alma *f.* 357, 369, 453, 715, *soul.*
almirante *m.* 1573, 1660, *admiral.*
alongado, a *adj.* (*p. p. of* **alongar**) 27, 668, 1489, *distant, remote, far.*
alteza *f.* 5, 44, 116, *highness.*
alto, a *adj.* 51, 412, 513, 536, 623, 791 etc., *high; lofty, noble; illustrious.*
altro, a *Provençal indef. pron.* 1021, *other.*
altura *f.* 662, 733, 1836, *height, eminence; lofty position.*
amador *m.* 302, 1184, 1430, *lover.*
amar *a. v.* 20, 303, 316, 317, 325, 343 etc., *love.*
amargo, a *adj.* 1592, *bitter.*
amargura *f.* 94, 219, 925, 1884, 2009 etc., *bitterness, sadness.*
ambos, as *indef. pron.* 1956, *both.*
amiga *f.* 1612, *friend, beloved one, lady-love.*
amigo *m.*, 39, 324, 350, 378, 380, 407 etc., *friend;* 2117, 2119, 2121, *lover.*
amor *m.* 293, 428, 604, 776, 797, 852 etc., *love; pl.* **amores** 1179, 1460, 1637, 1646, 1710, *love; loves, love-affairs.* **minno amor** 2127, 2129, 2132, *my love* (*beloved woman*).
Amor *personif.* 92, 101, 115, 123, 143, 163 etc. *Love, Cupid;* (*with art.*) 531, 555, 559, 566, 573, 785 etc.
amoroso, a *adj.* 920, 1001, 1408, *lovely, gentle.*
amparamento *m.* 1054, 1794, *protection, defence.*
amparar *a. v.* 849, 1117, *protect, support.*
andança *f.* 103, 1226 etc., *condition, lot.*
andar *n. v.* 540, 790, 894, *go;* 158, 732, 921, 1043, 1115, 1459 etc.; **andar en alg. c.** 79, *be; auxil. with gerund,* 882, 902, 1034, 1603, *go on, be.*
angelical *adj.* 1387, 1408, *angelical.*
ano *m.* 1717, *year.*
ante *prep.* 519, 1245, 1484, **ante de** 1950, *before, in presence of; adv.* 1577, *before, formerly.*
antecessor *m.* 1639, *antecessor.*
antes *adv.* 1696, 1826, *rather;* **de antes** 421, *before; formerly;* **antes de** *prep.* 1717, *before.*
ao *see* **o.**
apartamento *m.* 248, *separation.*
apartar *a. v.* 249, 277, 1032, 1501, 1512, 1564 etc., *part, separate; n. v.* 1647, *part, turn away.*
apercebido, a *adj.* (*p. p. of* **apercebe**r) 2094, *prepared.*
apo (*for* **apos**) *prep.* 1742, *after, behind.*
apostura *f.* 909, 1847, *noble presence, elegance.*
aprender *a. v.* 1960, learn.
apressurado, a *adj.* (*p. p. of* **apressurar**) 1862, 1880, *in haste, in a hurry, speeding.*
aquel *pron. demonst. m.* 170, 212, 392, 455, *f.* **aquela** 908, 1265, 1536 etc., *that, that one; pl. m.* **aqueles** 1701, *those.*
aqueste *demonst. pron. m.* 184, 451, 460; *f.* **aquesta** 95, 255, 283, 357, 386 etc.; *n.* **aquesto** 278, 598 etc., *that.*

aqui *adv.* 594, *here;* **d'aqui** 331, *from this time, henceforth;* **de aqui** 433, 575, 1093, 1094; **d'aqui** 1328 etc., *from here;* **de aqui adeante** 1649, *henceforth.*

arcebispado *m.* 1673, *archbishopric.*

ardimento *m.* 391, 2061, *boldness, courage.*

arnes *m.* 1241, *armor.*

arnesado, a *adj.* 1666, *harnessed, equipped, provided.*

arrepentir *reflex. v.* 628, *repent.*

arredado, a, *p. p. of* **arredar,** 1539, *strayed, astray.*

arte *f.* 405, *art;* 884, *device, manner;* 1318, 1672, *deceit, cunning;* **sen arte** 1318, *artlessly, sincerely.*

arvorado, a (?) *adj.* 1825, *planted with trees.*

as *see* **a.**

assi *adv.* 55, 59, 68, 157, 229, 307 etc., *thus.*

astroso, a *adj.* 1601, *unlucky, disastrous.*

ata *prep. With infinit.* 1270, 1327; **ata que** *conj.* 974, 1043, 1322, *until.*

Ataide *see* **Gil Peres de Ataide.**

atan *see* **tan.**

atender *a. v.* 450, 519, 670, 871, 950, 1555, 1680 etc., *await, expect.*

atormentar *a. v.* 38, 289, 2013 etc., *torment, afflict.*

avarento, a *adj.* 1544, 1558, *avaricious, niggardly.*

avariça *f.* 1565, *avarice.*

ave *f.* 1634, *bird.*

aventura *f. in the phrase* **por aventura** 481, *peradventure, perchance.*

aventurar *reflex. v.* 465, *venture, risk.*

aver *a. v. Pres. indic.* 1 *sg.* **ei** 72, 233 etc.; 2 **as** 1781; 3 **á** 221, 499 etc.; 2 *pl.* **avedes** 601, 1884; 3 **an** 130, 436 etc.; *Imper.* 2 *sg.* **ave** 675; *Pres. subj.* 1 *sg.* **aja** 1530; 2 **ajas** 73, 796 etc.; 3 **aja** 116, 397 etc.; 2 *pl.* **ajades** 1285, 1306 etc.; 3 **ajan** 436, 457 etc.; *Imperf. indic.* 1 *sg.* **avia** 181, 1145 etc.; 2 **avias** 1584; 3 **avia** 923; 3 *pl.* **avian** 990; *Perf.* 1 *sg.* **ouve** 215, 812 etc.; 2 **ouveste** 1588; 3 **ouvo** 141, 646 etc.; 3 *pl.* **ouveron** 154; *Fut.* 1 *sg.* **averei** 57, 708 etc.; 2 **averás** 801; 3 **averá** 646, 2116; 2 *pl.* **averedes** 34; *Condit.* 1 *sg.* **averia** 836; *Imperf. subj.* 1 *sg.* **ouvesse** 1607, 3 **ouvesse** 256, 1003; *Gerund* **avendo** 1698. *Infinit.* **aver** 138, 189 etc. 34, 72, 73, 116, 142, 181 etc., *have, possess;* 812, *receive;* **aver alg. c. a** (*with dat. of pers.*) 154, *take something for, credit something as;* **aver por** 2078, *hold, consider as;* **ben aja** 890, *blessed be;* **mal aja** 2101, *cursed be;* **mal segre aja** 2096, *an evil hereafter have he;* **aver pecado** 34, *do, commit a sin; Impersonal* 397, 735, 900, 1055, 1331, 2095, 2116, *be, exist; Mod. auxil. with prep.* **de** 457, 1135, 2106, *have to, be obliged to, be to:* **aver que** *with infinit.* 2109, *have to. For formation of fut. and condit.* 336, 465, 482.

aviir, *Pres. indic.* 3 *sg.* * **aven** 2112; *Pres. subj.* 3 *sg.* **avenna** 1547; *p. p.* **aviido** 1270; *n. v.* 1547, * 2112, *come to pass, happen; a. v.* 1270, *adjust.*

azedo, a *adj.* 1677, *sour, bitter.*

baixo, a *adj.* 1933, 1962, 1998, *low, inferior, common.*

baixo *adv.* 1871, *softly, in a low voice.*

bandeira *f.* 1990, *banner, colors.*

bando *m.* in **de seu bando** 1735, *on his side; in his following.*

barba *f. beard; pl.* **barbas** 1583, *beard.*

bastar *n. v.* 1940, *suffice.*

batalla *f.* 98, 1949 etc., *battle.*

beldade *f.* 87, 470, 881, 892, 968, 990 etc., *beauty.*

belo, a *Provençal adj.* 1020, 1030, *beautiful.*

ben *adv.* 21, 42, 49, 50, 167, 199, 773 etc., *well; quite, very;* **mui ben** 359, *very much.*

ben *m.* 329, 1131, *good; good things;* 200, 206, 223, 269, 510, 519 etc., *blessing, happiness;* 1007, 1084, 2109, *good, welfare, interest;* 1603, 2039, *beloved one;* **ben aja** 890, *may blessing come upon;* **a ben** 1625, *for the good, to the advantage of.*

ben-andante *adj.* 1693, *fortunate, happy.*

bendizer *a. v. Pres. indic.* 3 *sg.* **bendiz** 1925; 1138, 1925, *praise, commend, bless.*

bõa *see* **bon.**

bocado *m.* 1900, *bit, piece.*

boliço *m.* 1569, *disorder, tumult.*
bon, bõo *adj. m.* 83, 185, 304, 321, 347, 376, 406 etc.; *f.* **bõa** 311, 405, 822, 1345, 1360, 1368 etc.; *pl. m.* **bõos** 350, 1542, 1623, 1647; *f.* **bõas** 1635 *good, kind, noble.* **Tan bõo vos fora de** 2103 *it would have been so good for you to. Compar.* **mellor** 977, 1099, 1538 *better; superl.* **mellor** 1158, 1740 *best. Adv.* **mellor** 404, 411, 1449, 1903, 1981 *better.*
bondade *f.* 2, 90, 557, 908, 971, 989, 1707 etc., *goodness, kindness;* 673, 1215, *act of kindness;* 1288, 1666, *good quality, virtue* (*see note*).
bõo *see* **bon.**
bramido *m.* 1687, *roar, roaring.*
bravo, a *adj.* 69, 2074, *wild, savage.*
brio *m.* 947, 980, 1289, *vigor, valor, pride.*
brioso, a *adj.* 115, 139, 588, 899, 1047, 1804, *valorous, spirited.*
broaladura, *f.* 990, *embroidery.*
broalar *a. v.* 2066, *embroider.*
buscar *a. v.* 151, 884, 1292, *seek; go in quest of.*

c' *see* **ca.**
ca, c' 1896 *conj.* 312, 444, 517, 1324, 1366, 1639 etc., *for.*
cabelo *m.* 409, *hair.*
caber *n. v. Pres. indic.* 3 *sg.* **cabe** 1937; **caber en alg.** 1937, *belong to one, be due to one.*
caçar *a. v.* 1634, *hunt.*
cada *indef. pron.* 1485, 1889, *each, every;* **cada qual** 459, *each, each one.*
caer *n. v. Perf.* 1 *sg.* **caí** 46, 625 etc.; 46, 625 etc., *fall;* **caer en un error** 833, *make a mistake.*
cal *see* **qual.**
calar *n. v.* 1654, *be silent; a. v.* 1932, *pass over in silence, forbear telling.*
calçar *reflex. v.* 404, *put on shoes* (*stockings, gloves* etc.).
caler *impers. v. in the phrase* **non m'en cal** 476, *it matters not to me* (*see note*).
calquer *indef. pron.* 1401, *any one, whoever.*
camareiro *m.* 416, *chamberlain.*
cambio *m.* 1601, *exchange, barter.*
caminnar *n. v.* 2029, *go, wander.*
caminno *m.* 330, 1861, *way, course.*
can *m.* 69, *dog.*
cançon *f.* 2016, *song, poem, canzone.*
cando *see* **quando.**
cansar *n. v.* (*with* **de**) 1286, *grow weary, cease, leave off.*
cantar *a. v.* 169, 775, 1633, 2008, 2016, *sing, say; m.* 384, 1628, *singing, art of singing;* 585, 1642, 2009, *song, poem.*
canto *see* **quanto.**
caramente *adv.* 370, *dearly, at great cost.*
carcer *m. and f.* 60, 61, *prison.*
carreira *f.* 1381, *career, course, path.*
carne *f.* 358, 363, *flesh.*
cas *f.* (*for* **casa**; *see note to* **guia**) *in the phrase* **de cas de** 1860, *from the house or court of.*
casar *a. v.* 1691, 1695, *marry.*
Castela *p. n.* 547, 1205, 1336, 1462, 2069, 2081, *Castile.*
castelão *m.* 2056, *Castilian.*
castidade *f.* 607, *chastity.*
castigar *a. v.* 1615, 2099, *chastise, exhort, instruct.*
castigo *m.* 1614, *chastisement, exhortation, instruction.*
catadura *f.* 917, *look; countenance.*
catar *a. v.* 430, 1085, *observe, think, judge;* 1914, *behold, see.*
cativo, a *adj.* 35, 506, 875, 969, *caitiff, wretched, unhappy;* 363, 1541, 2081, *miserable.*
causa *f.* 1797, *cause.*
cavaleiro *m.* 1948, *knight.*
cavaleiro, a *adj.* 1988, *noble, pertaining to a nobleman, knight.*
cavalgar *m.* 395, *horsemanship.*
cedo *adv.* 1225, 1285, 1529, *soon, early.*
cego, a *adj.* 399, *blind.*
cen *card. num.* 2071, *hundred.*
centada *f.* 2069, *a hundred.*
ceo *m.* 1835, *heaven, sky.*
Cerdenna *p. n.* 1546, *Sardinia.*
cermenna *f.* 1550, *muscadine pear, musk-pear.*
certamente *adv.* 395, 1883, *certainly, surely.*
certo, a *adj.* 440, 956, 1491, 1902, 1934 etc., *certain, sure;* **saber por certo** 1934, *know for certain;* **certo** *adv.* 502, 1530, 2015, *certainly, surely;* **por certo** *adv.* 72, *certainly, surely.*

cessar *n. v.* (*with* **de** *and infin.*) 293, 1278; (*with gerund*) 889, *cease, stop;* 1924, *cease, be wanting.*
cha = **te a** *see* **a.**
chamar *a. v.* 31, 334, *call, summon;* 173, 971, *call for, invoke;* 192, 578, *call out, cry out;* 562, 1187, 1267, 1720, *call, name; reflex.* 532, 1587, 1594, *call one's self, lament one's self as.*
che *see* **te.**
chegar *n. v.* 349, 449, 1830, 2143, *come, come near, arrive.*
chorar *n. v.* 12, 576, 874, 889, 936, 1127, *weep.*
Christus *p. n.* 1588, *Christ.*
cidade *f.* 994, *city.*
cingir *a. v.* 651, *gird, gird on; reflex.* (*with* **de**) 797, *engage in, occupy one's self with.*
claridade *f.* 907, *brightness, light.*
claro, a *adj.* 1181, 1250, *clear, bright.*
* **cobardice** *f.* 2083, *cowardice.*
cobiiçar *a. v.* 1521 (*with pure infinit.*) *covet, desire.*
cobrar *a. v.* 45, 269, 721, 726, 1145, 1758 etc., *acquire, gain, get;* 1747, *recover.*
cobrir *a. v.* 1813, *cover, serve as cover over.*
codo *m.* (*Castil. form for* **cóvado**) 2091, *cubit.*
cofonder *a. v.* 1082, *confound, abash.*
coita *see* **cuita.**
coitado *see* **cuitado.**
coller *a. v.* 1845, *cull, gather.*
color *f.* 1738, 1863, *color.*
colorar *a. v.* 2040, *lend a color to, justify.*
comarcão *m.* 2076, *inhabitant of an adjacent district, neighbor.*
comedir *a. v.* 2067, *design, plan.*
començar *a. v.* 1277, *begin.*
comendar *a. v.* 453, *recommend, commit to one's care.*
comigo *pers. pron.* 1 *p.*, 198, 774, *with me.*
como *conj.* 371, 518, 724, 1037, 1587, 1595 etc., *as;* 443, 885, 1605, 1663, 1672, 1716 etc., *how;* 1614, 1763, 1857, 2074, *like;* 1692, *provided;* **en como** 628, *how;* **como quer que** 1436, *however, even though, although;* **como quer** 2040, *as, since, seeing that.*
companna *f.* 555, 559, 566, 573, 1526, 2126, *company.*
compannia *f.* 2124, *company.*
complazeir *see* **comprazer.**
compoer *a. v.* 2001, *compose, write poetry.*
comprar *a. v.* 370, *buy, redeem.*
comprazer (**complazeir-os** *in rhyme* 1984) *n. v.* 2038, *please.*
comprido, a *adj.* *With* **de** 77, 741; *with* **en** 1104; *with* **con** 1668; *without complement* 1259; *complete, perfect.*
compridor *m.* 454, *executor.*
comprimento *m.* 1805, *fulfilment, completion, complement.*
comprir *a. v.* 439, *accomplish, be useful;* 985, *fill, complete, perfect;* 2050, *fulfil, comply with; impers.* 588, *matter, be of importance, be fit.*
comunaleza *f.* 132, *affability, courtesy;* **fazer c.** 132, *act courteously.*
con *prep.* 125, 139, 191, 358, *with; for expr. of reason, cause* 8, 11, 12, 48, 156, 162, 170 etc., *with, out of.*
concordia *f.* 1233, 1671, *concord, harmony.*
conde *m.* 1712, *count.*
condenar *a. v.* 492, *condemn.*
condestable *m.* 1660, *lord-high-constable, captain-general.*
congoxa *f.* 1851, *anguish, affliction.*
conloar *a. v.* 1977, *praise.*
connocer *a. v.* 1786, *know, be acquainted with; subst. in* **lo non me connocer** 1977, *your not knowing me.*
connocimento *m.* 1910, *judgment, discrimination.*
conorte *m.* 2047, *comfort, strength.*
conortoso, a *adj.* 2017, *comforting.*
conquerer *a. v.* *Perf.* 3 *sg.* **conquiso** 1052, 1171; *p. part.* **conquiso** 221, 1074, **conquisto** 491, **conquerido** 1319; 221, 491, 1052, 1074, 1171, 1319 etc., *conquer, overcome.*
conquista *f.* 918, *conquest, bondage; acquisition; in the phrase* **sen outra conquista** 401, *without anything further.*
conquistar *a. v.* 756, 926, 1474, *conquer, overcome; win one's affection.*
consejo *m.* (*Castil. form for* **consello**) 240 *counsel, help.*
consellar *a. v.* 1611, 1678, *counsel, advise.*

consello *m.* 164, 927, *counsel, help;* **non saber c. a alg. c.** 240, *not to know what to do about a matter;* **poer consello a alg.** 927, *give counsel, help to any one.*

consentir *a. v.* 1773, *consent.*

consolamento *m.* 958, 1128, 1129, 1506, *consolation.*

consolar *a. v.* 1031, *console.*

contar *a. v.* **a alg.** 442, *account, charge to any one.*

contenda *f.* 89, 514, 1301 etc., *contention;* **sen contenda** 89, 426, etc. *without question, doubt (see note).*

contender *n. v.* 1706 (*with* **en**), *contend, strive.*

continente *m.* 1561, 1784, *countenance, mien.*

contra *prep.* 913, *toward;* 1683, *against.*

contracuidar *n. v.* 503, *think contrary to one's thoughts (? see note).*

contradizer *a. v. fut.* 3 *sg.* **contradirá** 647, *contradict.*

convento *m.* 1115, *convent.*

conviir *impers. v. Pres. indic.* 3 *sg.* **conven** 330, 338 etc.; **a alg.** 330, 338, 463, 494, 1894, 1945; *with* **de** *and infinit.* 817; *with pure infinit.* 2111, *behoove, be proper; be convenient.*

cor *m.* 93, 286, 865, 962, 1164, 1219 etc., *heart.*

coraçon *m.* 13, 64, 125, 158, 162, 177 etc., *heart;* **de coraçon** *adv.*, 367, 700, *heartily, with all one's heart.*

cordura *f.* 737, 898, 985, 1669, *wisdom, prudence.*

coroado, a. (*p. p. of* **coroar**) 128, *crowned.*

corpo *m.* 290, 421, 714, 1284, 1300, 2060, *body.*

corte *f.* 146, 610, 766, 1624, 2044, *court.*

corteis *Provençal adj.* 1030, *courteous.*

cortes *adj.* 598, *courteous, polite.*

cortesia *f.* 109, 217, 557, 582, 988, 1060 etc., *courtesy (see note to l.* 109).

cousa *f.* 310, 433, 456, 1547, 1595, 1648 etc., *thing;* **cousa que** 1547, *whatever; pers.* 69 (*of dog*) *thing, being;* 1699, *being, person.*

crecer *n. v.* 55, 156, 263 etc., *grow, increase.*

creença *f.* 1572, *belief, confidence.*

creer *a. v. Pres. ind.* 1 *sg.* **creo** 1274; 3 *sg.* **cree** 51, 1993; *Pres. subj.* 2 *pl.* **creades** 1708; *Infinit.* **creer** 706; 51, 706, 830, 1274, *believe, think; reflex.* 1993, *be believed.*

criar *a. v.* 373, *create, bring forth;* 1702, *nurse, bring up.*

criatura *f.* 208, 906, 1077, 1190, *creature, being.*

cridar *n. v.* 1904, 1912, 1920, 1928, *cry, exclaim.*

cristão *m.* 371, 2063, *Christian.*

cruel *adj.*, 115, 135, 144, 710, 847, 1118 etc., *cruel.*

crueldade *f.* 878, 931, 973, 1051, 1073, *cruelty.*

cruelmente *adv.* 618, *cruelly, in a cruel manner.*

crueza *f.* 124, 441, 1531, *cruelty, act of cruelty.*

cruzado, a *adj.* (*p. p. of* **cruzar**) 2070, *quarter cross-wise, in cross. See* **dobra** *and note.*

cudar *see* **cuidar.**

cuidado *m.* 156, 233, 493, 682, 1196, 1510 etc., *grief; affliction; sorrow;* 757, 793, 1255 1275, 1609, *thought, care.*

cuidar, cudar *n. v.* 272, 779, 1510, 1511, 1603 etc., *think, meditate; with* **en** 278, 1603, 1606, *think of; with* **de** 1607, 1610, *think about, in regard to; a. v.* 44, 268, 503, 1071, 1453 etc., *think, expect, intend;* **cuidar** *m.* 1604, *thought, care.*

cuidoso, a *adj.* 754, 780, 1045, 2014, *pensive, melancholy.*

cuita, coita *f.* 24, 67, 170, 195, 265, 341 etc., *pain, sorrow; anguish.*

cuitado, coitado, a *adj.* (*p. p. of* **cuitar**) 96, 206, 228, 363, 425, 435 etc.; *afflicted, wretched, miserable.*

cuitoso, a *adj.* 570, *afflicted, sorrowful.*

cujo, a *relat. pron.* 1675 *of which, whereof.*

culpado, a *adj.* (*p. p. of* **culpar**) 1775, *culpable, guilty.*

culpar *a. v.* 589, *blame, accuse.*

cura *f.* 235, 256, 739, *care;* **aver, teer cura de** 235, 739, 914, 1653, 1849, 2113, *care for, desire; take account of, heed.*

curar *a. v.* (*with* **de**) 257, 528, 703, 1398, *care for;* 854, 1564, *take pains;* **a. v.** 1886, *cure, heal.*

da *see* **a.**

dama *f.* 1012 (*Provençal*), 1846, *lady.*

dar *a. v. Pres. indic.* 1 *sg.* **dou** 376, 1440; 2 **dás** 148, 150; 3 **dá** 484, 642 etc.; *imperat.* 2 *sg.* **dá** 690; 2 *pl.* **dade** 1518; *pres. subj.* 3 *pl.* **den** 439, 1010; *imperf.* 3 *pl.* **davan** 574; *perf.* 1 *sg.* **di** 1440; 3 **deu** 1466; 2 *pl.* **destes** 1386; 3 **deron** 97, 1534; *imperf. subj.* 2 *sg.* **desses** 226; 3 *pl.* **dessen** 1719; *fut.* 1 *sg.* **darei** 1440, 1927; *gerund* **dando** 782; *p. p.* **dado** 684; *infinit.* **dar** 364, 420 etc.; 97, 148, 150, 226, 364, 420 etc., *give, bestow;* 574, *give forth, utter;* 782, *cause, occasion;* **dar por** 1916, 1923, *consider, treat as;* **dar reverencia a alg.** 1927, *pay respect to some one.*

dardo *m.* 2090, *dart.*

das *see* **a.**

de *prep. For expression of motion, separation from,* 3, 27, 32, 87, 255, 264, *from; of origin, cause, reason,* 35, 130, 300, 366, 483; *of means and manner, of agent,* 2, 107, 242, 529, 604, 985 etc., *in, with, by; of genitive,* 23, 67, 94, 142, 146, 153 etc.; *of partit. gen.,* 342, 345, 414, 1100; *of object of an action,* 70, 78, 108, 197, 355, 408 etc., *of, on; of the person or thing in regard to which anything is predicated,* 34, 40, 314, 604, 813, 1312 etc., *about, as for; of measure,* 2069, *by. With comparat.,* 41, 1703, 1717, 1943 etc., *than; in adverb. phrases,* **de grado** 6, 204, 361; **de coraçon** 367; **de talente** 563; **d'esta vez** 599; **de todo** 1632, 1830; **de cada dia** 1889. *With infinit.,* 294, 310, 314, 358, 592, 607.

dedo *m.* 1557, *finger.*

defender *a. v.* 86, 373, 429 etc., *defend, protect;* 500, *forbid.*

defensa *f.* 1282, *defence, protection.*

degredo *m.* 1556, *decree, order.*

deitar *a. v.* 147, 970, *throw.*

deleitar *reflex. v.* 1641, *be delighted, rejoice, enjoy one's self.*

deleitoso, a *adj.* 907, 1326, *delightful.*

delicado, a *adj.* 1028, *delicate.*

demanda *f.* 62, *aspiration; cause; suit.*

demandar *a. v.* 171, 413, 1703, *ask, ask for, seek;* (*with* **a**) 367, *ask of.*

demo *m.* 2056; **demo mayor** 1585, *devil.*

demostrar *a. v.* 892, 981, *show, let see.*

denteira *f.* 1676, *embitterment, quarrel.*

departimento *m.* 795, *departure, separation* (?)

depois *prep.* 1662, *after;* **depois de** 394, 615, *after;* **depois que** *conj.* 827, 1361, 1858, *since, when.*

deprender *a. v.* 2103, (*with* **a** *and infinit.*) 2104, *learn.*

dereito *m.* 452, 1549, *right, justice, equity;* **sen dereito** *adv.* 452, *wrongly.*

derradeira *f.* 1952, *end, close;* **aa d.** 1952, *at the very last.*

des *adv.* 29, 155, *from;* **des i** 29, 155, 360, 391, 663, 861, 1661, etc., *therefrom, thereafter, thereupon, hence, furthermore;* **des oge mais** 432, *henceforth;* **des que** *conj.* 438, 443, 458, 473, 537, 754 etc., *as soon as, when.*

desacordado, a *adj.* 1857, *distrait, forgetful.*

desaguisado *adv.* 2008, *unreasonably, unwisely.*

desamador *m.* 146, *hater.*

desamar *a. v.* 22 etc., *cease to love, dislike, hate.*

desamparar *a. v.* 7, 15, 47, 659, 676, etc., *desert, forsake.*

desatento *m.* 1119, *want of consideration, unkindness.*

desaventura *f.* 1850, *misfortune.*

descender *n. v.* 1701, *descend.*

descomunal *adj.* 25, 815, *unkind, ungracious.*

desde *prep.* 170, 212, *since, from.*

desden *m.* 19, 1148, *disdain.*

desdennar *a. v.* 1543, *disdain.*

desecha *see* **desfeita.**

desejar *a. v.* 58, 61, 238, 250, 251, 258, etc., *desire, crave, long for.*

desejo *m.* 11, 28, 48, 290, 464, 1492 etc. *desire, yearning, longing.*

desejoso, a *adj.* 1042, 1492, 2026, *desirous, longing.*

deseredar (*Castil. form for Gal.* **deserdar**) *a. v.* 1542, *disinherit, cut off from inheritance.*

desesperado, a *adj.* (*p. p. of* **desesperar**) 2007, 2028, *desperate, inconsolable, forlorn.*

desesperar *n. v.* 1284, *despair.*

desfavor *m.* 1966, *disfavor, displeasure.*

desfecha *see* **desfeita.**

desfeita (*Castil. form* **desfecha** *in the rubrics to* XIII, XVIII, XL, XLV) *f.* LVIII, *literally:* undoing; *hence:* close, conclusion. *A techn. term apparently denoting a composition intended as a summary or explication of the meaning of another poem.*

desgabar *reflex. v.* 1971, *dispraise, undervalue one's self.*

desigual *adj.* 762, 1411, *excessive, extreme, cruel; adv.* 1828, *excessively.*

desmaido, a *adj.* 210, *despondent.*

desmesura *f.* 1076, 1655, *excess, presumption, discourtesy.* (*See note on* **mesura.**)

desonrar *a. v.* 596, *dishonor.*

despagado, a *adj.* 1697 (*with* **de**), *dissatisfied.*

despedir *reflex. v.* 306, 1626, *take leave, bid farewell.*

despender *reflex. v.* 364, *spend, consume one's self.*

despois *adv.* 631, *afterwards; thereupon.*

desprazer *m.* 1499, *displeasure, discontent, grief.*

despregar *a. v.* 1983, *unfold, display.*

desterrar *reflex. v.* 348, *leave one's own country, go into exile.*

desviar *reflex. v.* 1875, *be averted, prevented.*

deteer *reflex. v. Pres indic.* 3 *sg.* **detenna** 1519, *be delayed, be long in coming.*

Deus *m.* 167, 185, 207, 233, 333, 366 etc., *God; in asseverative phrases,* **por Deus** 17, 207 etc.; **se Deus me pardon** 351 etc.; **a Deus** 296, 298, 304, 308, 316, 318, 320 etc., *adieu, goodbye; Lat. in the invocation:* **Deus meus** 193, 201, *My God!*

dever *a. v.* 868, *owe; expressing moral necessity,* 42, 54, 138, 261, 390, 545, 1944 etc., *be obliged; logic. necessity,* 589, 1800, *must; mod. auxil.* 1964, *may; with pure infinit.* 42, 138, 545; *with* **a** *and infin.* 54.

dezer *see* **dizer.**

dezir *a. v.* 1400, *say.*

dia *m.* 170, 212, 271, 272, 361, 435 etc., *day:* **negro dia** 571, *evil day; adv.* **de cada dia** 1889, *every day.*

Diego d'Oviedo *p. n.* 416.

Diego Flores *p. n.* 396.

diferencia *f.* 1999, *difference, disparity.*

diligencia *f.* 1963, *diligence, care.*

dizer, dezer *a. v. Pres. indic.* 1 *sg.* **digo** 41, 143 etc.; 3 **diz** 157; 2 *pl.* **dizedes** 1993, 2101; **dezedes** 1522; 3 **dizen** 1581, 1917, 2095; *imperat.* 2 *pl.* **dizede** 1524, 1528 etc.; *pres. subj.* 1 *sg.* **diga** 41, 463 etc.; 2 *digas* 583; 3 **diga** 1618; *imperf.* 3 *sg.* **dezia** 535; *perf.* 1 *sg.* **dixe** 1445; 3 **dixo** 778, 1862; **disse** 1573, **disso** 1732; 2 *pl.* **dixestes** 2127; 3 **disseron** 1732; *fut.* 1 *sg.* **direi** 49, 59 etc.; 3 *pl.* 68, 445 etc.; *condit.* 1 *sg.* **diria** 767; 3 **diria** 1883; *fut. subj.* 1 *sg.* **dizer'** 473; *gerund* **dizendo** 174, 526 etc.; *infinit.* **dizer** 431, **dezer** 498, 697 etc.; 41, 49, 59, 68, 143, 157 etc., *say, tell;* 586, *sing;* 1581, *call, name.*

do, dos *see* **o.**

doaire *m.* 1022, *grace, charm.*

dobra *f.* 2070, *doubloon;* **dobra cruzada** 2070, *a doubloon quartered in cross.* (*See note to* 2070.)

doer *reflex. v. imperat.* 2 *sg.* **doe** 78, 209, 216; (*with* **de**) *have, take pity with, on.*

Doiro (= **Douro**) *p. n.* 772, *Duero, a river in Spain and northern Portugal.*

dolor *f.* 569, 845, 1162, 1363, 1427; *m.* 1865, *grief, pain.*

doloroso, a *adj.* 568, 574, *dolorous, woeful.*

don *m.* 1699, 1967, *Don* (*title of honor*).

dona *f.* 794, 1616, *lady;* 137, 304, 771, 895, 982, 1008 etc., *woman, married woman.*

donde *relat. adv.* 600; **a donde** 2075, *where;* 1926, *whence.*

donzela *f.* 308, 539, 542, 570, 576, 771 etc., *maiden.*

door *f.* 961, *grief, pain.*

dos *see* **o.**

dous *card. num.* 1648, 1839, 1948, *two.*

du *relat. adv.* 14, 129, 285, 439, 505, 588 etc., *where.*

dulta *f.* 1230, *fear.*

dultado, a *adj.* (*p. p. of* **dultar**) 63, *fearful; perilous.*

dultamento *m.* 1389, *doubt.*

dultança *f.* 72, 737, 1186 etc., *doubt.*
dultar *a. v.* 850, 1718, *doubt;* **sen dultar** 850, 1414, 1978, *undoubtedly;* 1531, *fear.*
durar *n. v.* 345, 1793, 1882, 2110, *last, continue;* 1806, *hold out, endure.*
duravel *adj.* 634, *durable, lasting.*
duro, a *adj.* 1873, *hard, cruel.*

e *conj.* 2, 8, 11, 13, 21, 24 etc., *and; joining a clause to an invocation* * 17.
ẽemigo *m.* 145, 374, *enemy.*
el *art. def. m.* (*before* **rei**) 296, 412, 734, *the;* (*in poetic formulas*) **d'el dia** 2120, 2123; **d'el alba** 2122, 2125.
el *demonst. pron.* 3 *p. m. n.* 2119, 2121, *the one.*
el, ele 1722 *pers. pron. absol.* 3 *p.* 336, 367, 400, 418, 428, *he, him; pl.* **eles** 459, 889 etc., *they, them; f.* **ela** 282, 361, 383, 408, 468, 499 etc., *she, her, it; pl.* **elas** 429, *them.*
ela *see* **el.**
eli *Hebrew m.* 193, 194, 201, 202 *God* (*in* **eli lama sabach thani**: *My God, wherefore hast thou forsaken me,* Matt. XXVII, 46; Ps. XXII).
eloquencia *f.* 1997, *eloquence.*
emaginar *a. v.* 1300 (*with* **de**), *imagine, fancy, suppose;* **ser emaginado** 1674, *have an idea, imagine.*
embaidor *m.* 1581, *deceiver.*
embargar *a. v.* 393, *hinder, stop.*
emenda *f.* 365, *amends.*
emperador *m.* 128, *emperor.*
empobrecer *reflex. v.* 629, *impoverish one's self, become poor; n. v.* 506, *become poor.*
empregar *a. v.* 411, 1946, *employ; bestow.*
en, n' *prep. For indicating place where,* 18, 26, 60, 61, 71, 79 etc., *in; place to,* 44, 46, 62, 110, 1298, *in, into, to; manner, means* etc., 149, 785, 879, 1425, *with, by, in; object of action,* 24, *of; with infinit.* 599, 752, 785, 803, 879, 1018 etc., *in, with;* **en como** 628 = **como.**
én *see* **ende.**
enamorado, a (*Castil. form for* **namorado**) *adj.* 602, 686, *amorous, enamoured, in love.*
encarcerado, a (*p. p. of* **encarcerar**) 678, 846, *imprisoned.*
encobridor *adj.* 862, *one who covers, conceals.*
encobrir *a. v.* 495, 1089, *cover, conceal.*
encomendar *a. v.* 527, *commend, recommend; reflex.* 1958 (*with* **en**) *commend, recommend one's self.*
encreente *adj.* 1663, *believing;* **fazer encreente a alg.** 1663, *make one believe.*
ende, én *adverb. pron. For designation of place from which,* 1529, *therefrom; of genitive relations* 56 (**én**), 134, *of it; of ablat. relations,* 476, 1406, 1715; **por én** 59, 68, 166 etc.; **por ende** 121, 155, 511 etc., *therefore, on that account.*
endereçar *a. v.* 1625, *direct, conduct.*
endoado *adv.* 680, *in vain, to no purpose.*
enfenger, enfinger *reflex. v.* 912, *feign, pretend; n. v.* (**de alg. c.**) 650, *boast of, vaunt.*
enfengir *reflex. v.* 1396, *boast of, vaunt.*
enfinta *f.* 19, *deceit.*
enganador *adj.* 332, *deceiving, deceitful.*
enganar *a. v.* 1490, 1742, 1978, *deceive.*
engano *m.* 32 etc., *deception, disappointment.*
enganoso, a *adj.* 1597, 2024, *deceitful.*
enloucado, a *adj.* 1569, *one who has gone mad; mad, foolish.*
en-nobrecido, a *adj.* (*p. p. of* **en-nobrecer**) 1156, *ennobled, exalted, illustrious.*
enojado, a *adj.* (*p. p. of* **enojar**) 1867, *displeased, angry.*
enojar *reflex. v.* (*with* **de**) 483, *become angry, be displeased.*
enojo *m.* 584, *vexation, trouble, sorrow.*
Enrique *p. n.* [**Rei Don Enrique**] 1967, *King Henry IV of Castile.*
enriquecer *n. v.* 632, 633, *become rich.*
enriquintar *n. v.* 505, *grow rich* (*see note*).
ensandecer *n. v. Pres. indic.* 1 *sg.* **ensandesco** 1772, 648, 649, 1772, *become foolish or mad, lose one's sense.*
ensannar *reflex. v.* 1297, *be provoked, become enraged.*
ensennar *a. v.* 603, 2096 (*with* **a**) 2098, *teach, instruct.*
entallar *a. v.* 1987, *involve, concern* (*see note*).

entençon *f.* 246, 591, 744, *intention, endeavor;* 944, 1259, *desire, aspiration;* 1684, *contention, quarrel.*
entendedor *m.* 170, *lover.*
entender *a. v.* 195, 247, 432, 535, 831, 904 etc., *understand, comprehend;* 133, 447, 1169, 1627, 1631, 1743, 2029, *think, believe, intend, expect;* 1321, *hear, learn;* (*with* **de**) 1469, *aspire to, make love to, court;* **entender** *m.* 1182, 1529, 2041, *meaning, opinion;* 1938, *understanding, intelligence.*
entendido, a *adj.* 1906, *intelligent.*
enterramento *m.* 1810, *burial* (or: *epitaph?*).
enterrar *reflex. v.* 1809, *bury one's self.*
enton *adv.* 830, 1252, *then.*
entre *prep.* 772, 1556, *between, among.*
entregar *a. v.* 1944, *remit, entrust.*
entristecer *n. v.* 190, 1137, 1471, *grow sad, melancholy.*
enveja *f.* 913, 1679, *envy, jealousy, rivalry.*
enviso, a *adj.* 1916, *discreet, prudent.*
enxalçar *a. v.* 140, 734, 1081, 1228, 1392, 1658, *exalt.*
eredado, a *adj.* (*Castil. form for* **erdado**, *p. p. of* **erdar**) 1685, *having a fortune, endowed.*
errado, a *adj.* 366, *guilty, false.*
errança *f.* 1233, *error, mistake, failure.*
errar *n. v.* 1125, 1627 (*with* **en** *and infinit.*) *err, fail;* **a alg.** 446, 447, 1364, *turn faithless to, wrong any one.*
error *m.* 832, 1391, *error, mistake.*
escasseza *f.* 1551, *stinginess.*
escrever *a. v.* 1945, *write.*
escudeiro *m.* 1986, *squire.*
escudo *m.* 1918, *shield, escutcheon.*
escureza *f.* 222, 636, *darkness; perplexity.*
escuridade *f.* 891, *darkness, obscurity.*
escuro, a *adj.* 1576, 2004, *dark, gloomy.*
escusar *reflex. v.* 856, *be avoidable.*
esforçado, a *adj.* 1023, 1337, *strong, valiant, courageous.*
esforço *m.* 1232, 1237, *valor, courage;* 1675, *confidence, hope;* 1956, *effort, deed.*
esleer *a. v.* 1157, *choose, elect.*
esmerado, a *adj.* 979, *perfect, accomplished.*
espaçoso, a *adj.* 560, *wide, large, spacious.*
espada *f.* 135, *sword.*
Espanna *p. n.* 528, 1298, 1478, 1525, *Spain.*
espantar, spantar *a. v.* 529, 655, 1570, *frighten; overawe.*
espanto *m.* 36, 697, 2011 etc., *fright, dread, terror.*
espejo *m.* (*Castil. form for* **espello**) 29, *mirror.*
espello *m.* 929, *mirror.*
esperança *f.* 82, 226, 719, 1223, 1236, 1326 etc., *hope.*
esperar *a. v.* 189, 1756, *hope;* 1889, *await, expect.*
esperença *f.* 1686, *experience.*
* **esprito** *m.* 1923, *a genius, wit* (?).
esquivo, a *adj.* 567, 1325, *melancholy, inconsolable.*
essa *demonst. pron. f.* 807; *n.* **esso** 376, 1973, *that;* **por esso** 376, *therefore.*
esso *see* **essa**.
estado *m.* 1024, *condition, situation;* 45, 1005, 1068, 1247, 1517, 1670 etc., *station, position, dignity.*
estança *f.* 83, *state of being, condition;* **fazer bõa e.** 83, *act in a befitting manner, observe decorum* (*see note*).
estar *n. v.* 544, 610, 776, 779, 792, 895 etc., *be, stand; auxil. with gerund,* 776, 779 etc.; **leixar estar** 1838, *let be, leave alone.*
estavel *adj.* 635, *permanent.*
este *demonst. pron. m.* 166, 340, 584, 630, 693, 699 etc.; *f.* **esta** 350, 358, 368, 383, 526, 590 etc.; *n.* **esto** 91, 397, 419, 796, 1083, 1404, *this; pl. m.* **estes** 169, 867 etc.; *f.* **estas** 310, 454 etc., *these;* **por esto** 1674, 1678, 1708 etc., *for this, on this account.*
estoria *f.* 1634, *story, tale, romance.*
estranno, a *adj.* 521, 811, 1211, 1553, *strange; reserved, coy.*
estrela *f.* 1213, 1267, 1460, *star; fig. for beloved woman;* **estrela do norte** 1295, 2055, *north star.*
estremado, a *adj.* 983, *distinguished, excellent.*
estremar *a. v.* 984, *distinguish, render excellent.*
estroir *a. v.* 1279, *destroy.*

estudar *a. v.* 1960, *study.*
eu *pron. pers.* 1 *p. sg. nom.* 9, 27, 88, 98, 172, 200 etc., *I.*

fala *f.* 31, *conversation, meeting;* 1992, *language, idiom.*
falar *n. v.* 318, 319, 508, 896, 1120 etc., *speak, say; a. v.* (= **dizer**) 541, *say; m.* 983, 949, *manner of speaking; speech.*
falecer *n. v.* 152, 172, 179, 187, 267, 344, etc., *fail, be wanting;* **sen falecer** 1417, *without fail, certainly.*
falia *f. in the phrase* **sen falia** 1170, 1496, *without fail.*
falido, a *adj.* (*p. p. of* **falir**) 1343, *one who has gone wrong, failed in his duty; in fault.*
falimento *m.* 123, *failure, desertion;* 247, 788, 1062, 1124, *error, wrong.*
falir *n. v.* 1422, *fail in one's duty; be faithless.*
falla *f. in* **sen falla** 95, 1985 etc., *without fail, without doubt.*
falso, a *adj.* 101, 1580, 1597, *false, treacherous.*
famoso, a *adj.* 1931, *famous, renowned, distinguished.*
farto, a *adj.* 2022, *full to satiety, wearied.*
favor *m.* 1902, 1905, 1911, 1913, 1915, 1918 etc., *favor, protection.*
favorido, a *adj.* 1908, *favored, in favor.*
fazedor *m.* 623, *maker, creator.*
fazenda *f.* 1304, 1323, *affair, concern, case.*
fazer *a. v. Pres. indic.* 1 *sg.* **faço** 313, 351 etc.; 2 **fazes** 117, 132; 3 **faz** 43, 471 etc.; **faze** 550, 721; **fazi** 1471; **fai** 462; 3 *pl.* **fazen** 1553; *imperat.* 2 *sg.* **faz** 81, 185 etc.; 2 *pl.* **fazede** 1691; *pres. subj.* 1 *sg.* **faça** 1650; 3 **faça** 365, 1974; 2 *pl.* **façades** 1657; *imperf.* 3 *sg.* **fazia** 534; *perf.* 1 *sg.* **fiz** 1413; 2 **feziste** 793; 3 **fez** 346, 445 etc.; **fezo** 441, 1992; **fiz** 1246; **fizo** 1469, 1527; 3 *pl.* **fezeron** 2088; *fut.* 1 *sg.* **farei** 593, 1636; **fazer-vos-ei** 1522; 2 **farás** 83, 673; 3 **fará** 1549, 1655 etc.; 2 *pl.* **faredes** 22, 879 etc.; 3 **farán** 1541, 1969; *condit.* 1 *sg.* **faria** 1261; 2 **farias** 224; 3 **faria** 198; *fut. subj.* 3 *sg.* **fezer'** 1549; *infinit.* **fazer** 167, 1663 etc.; *gerund* **fazendo** 1642; *p. p.* **feito** 1949, 1955; 132, 167, 365, 441, 445 etc., *do, make, commit;* 1105, 1203, 1246, *create;* 81, 185, 346, 793, 799, 948 etc., *cause;* 1636, *practise;* **fazer pranto** 198, 534 etc., *weep;* **f. guayas** 568, *lament;* **f. morada** 550, *dwell;* **f. razon de** 313, *act rightly in;* **f. preito** 1522, *promise, pledge;* **f. festa** 1553, *pay homage, court;* **f. vida** 1801, *lead a life;* **f. temor a alg.** 799, *inspire one with fear, overawe one;* **f. ben** 1131, *do good, benefit;* **f. companna** 1528, *associate with;* **f. alg. cavaleiro** 1949, 1955, *dub one a knight;* **fazer-se** 1974, 1992, *become, be; verb. vicar.*, 1413, 1549, *do;* **non f. a alg. c.** 1843, *not matter to a thing, not concern it;* **non aver que f. con alg. c.** 2109, *have nothing to do with a thing.*
fe *f.* 311, 491, 716, 869, 1958, *faith;* **por bõa fe** 311, 857 etc., *by my faith;* **a salva fe** 491, *on good faith* (?).
fealdade, *f.* 915, *fealty, fidelity.*
feito *m.* 451, 1521, 1664, *fact, matter, occurrence.*
feo, a *adj.* 374, *ugly, wicked, base.*
ferir *a. v. perfect,* 3 *sg.* **ferí-vos** *for* **feríu-vos** 2130, 2133; 102, 1165, *wound, afflict;* 2130, 2133, *strike, beat.*
fermoso, a *adj.* 308, 342, 744, 897, 1203, *beautiful, handsome, excellent.*
fermosura *f.* 160, 810, 901, 935, 978, 1289, 1876, *beauty.*
Fernan Rodrigues *p. n.* 456.
festa *f.* 1553, *demonstration of kindness, caress;* **fazer festa a alg.** 1553, *pay homage, court.*
fiança *f.* (*with* **en**) 71, 138, 142 etc., *confidence, trust;* (*with* **de**) 223, *assurance, hope.*
ficar *n. v.* 1551, 1933, *remain, be.*
fidalgo *m.* 1533, 1541, 1566, 1668, *nobleman.*
figura *f.* 114, 211, 930, 982, 1397, 1814 etc., *countenance; person;* 731, 1881, *manner, way.*
fiida *f.* XXXII, XLVI, XLVII, L, LI, *end, conclusion.* (Technical name of a postscript to a poem, serving as

conclusion to it. Cf. the English *envoy*.)

fillar *a. v.* 569, 701, 1617, *take; receive;* **fillar guerra** 774, *make war, engage in a contest, dispute;* **fillar entençon** 1684, *take up, begin a quarrel.*

fillo *m.* 362, *son.*

fin *f.* 1892, *end.*

finamento *m.* 394, *end, death.*

fingir *reflex v.* 798, *feign, pretend.*

fino, a *adj.* 1738, *fine, delicate.*

firme *adj.* 642, *firm, immovable.*

flor *f.* 662, 1011, 1036, 1187, 1450, 1836 etc., *flower.*

floresta *f.* 521, 540, 1035, *pleasure grove, flowery field.*

fogir, fugir *n. v.* (*with* **de**) 915, 1623, 1689, *flee, run away.*

fogo *m.* 375, *fire.*

fol *adj.* 795, 835, 1263, 1644, 1679, *mad, foolish.*

folgança *f.* 721, 2085, *joy, happiness.*

folgura *f.* 189, 243, 259, 260, 725, 809 etc., *solace, happiness, bliss.*

folia *f.* 43, 501, 644, 778, 1244 etc., *folly; foolish act.*

fora *adv.* 1922, *out, outwardly;* **via fora** 1922, *in the foreground* (?) (*see note*).

força *f. in* **por força** 1897, *by force, necessarily, inevitably.*

forçado, a *adj.* (*p. p. of* **forçar**) 1079, 2111, *forced; inevitable.*

forçar *a. v.* 848, 1447, 1827, *force, constrain, oblige.*

forrar *a. v.* 2064, *line.*

forte *adj.* 85, 144, 244, 940, 1124, 1218 etc., *strong, great, vehement; valiant; adv.* 343, *deeply, ardently.*

fortuna *f.* 727, 1380, *storm; misfortune.*

fraco, a *adj.* 1940, *weak, feeble.*

franco *m.* 2070, *franc* (*see note*).

franqueza *f.* 1524, 1536, 1543, 1562, *liberality, largesse.*

frio, a *adj.* 389, *cold, indifferent.*

frolido, a *adj.* 2138, *blossoming.*

fruto *m.* 2135, 2139, 2143, *fruit.*

fugir *see* **fogir.**

gaança *f.* 729, *gain, profit.*

gabar *a. v.* 1935, *praise, extol.*

galardon *m.* 150, 1730, 1780, *guerdon, reward.*

gannar *n. v.* 18, 1574, 1575, 1576, 1577, 1582 (*with* **de** *and infinit.*) 1593, *win, gain.*

Garcia *p. n.* 1570, *Garcia Ferrandez de Gerena.*

garrido, a *adj.* 917, *gallant, amorous;* 2129, *neat, elegant.*

gasallado *m.* 1096, *warm reception, welcome, kindness;* 1263, *gallantry, courtship.*

gasallo *m.* 1628, *gallantry, courtship.*

gato *m.* 1684, 1688, *cat.*

geno *m.* 1544, *race; mankind* (*see note*).

gente *f.* 389, 561, 1544, 1556, *pl.* **gentes** 1589, *people, persons.*

genties *see* **gentil.**

gentil *adj.* 208, 745, 930, 974, 1035, 1042 etc., *noble, gentle; fine; pl.* **genties** 1640.

gentileza *f.* 149, 980, 1554, *gentility, grace.*

gesto *m.* 1248, 1561, *gesture, air, appearance.*

Gil Peires de Ataide *p. n.* 400.

gloria *f.* 2047, *happiness* (*see note*).

golpe *m.* 1950, *blow, stroke.*

Gonçalo Rodrigues de Sousa *p. n.* 455.

gotoso, a *adj.* 424, *gouty.*

goyoso, a *adj.* 1598, *joyful, rejoicing.*

graça *f.* 348, 1712, *grace, favor, pardon;* **graças** *pl.* 1975, *thanks.*

gracioso, a *adj.* 998, 1040, 1737, *gracious, graceful, fair.*

gradecer *a. v.* 691, *thank, give thanks to.*

grado *m.* 801, *thanks, reward;* **aver bon grado (de alg.)** 801, *be rewarded, requited by;* **de grado** *adv.* 6, 204, 361, 533, 592, 1009 etc., *willingly, gladly;* **por meu grado** 928, *to my liking, according to my will;* **por seu grado** 1057; **sen meu grado** 1027, *against my will.*

gran, grande *adj.* 4, 12, 24, 34, 87, 122, etc., *great, much; compar.* **mayor** 45, 52, 694, 1585, 1870 etc., *greater; superl.* **o mayor** 622, **o moor** 2063, *greatest;* **mayormente** *adv.* 601, *especially, chiefly.*

Granada *p. n.* 1700, *Granada, former capital of the Moors in Spain.*

granado, a *adj.* 2142, *excellent, choice.*

grande *see* **gran.**

grandece *f.* 656, *greatness* (*see note*).
grandeza *f.* 637, *greatness.*
grandia *f.* 645, *greatness, grandeur, power.*
grave *adj.* 682, 870, *grave, serious, heavy, grievous*; 1974, *difficult.*
grito *m.* 523, *cry, shriek.*
guardar *a. v.* 1007, *guard, protect*; 1960, *keep, observe.*
guarecer *a. v.* 163, *heal, cure.*
guarir *a. v.* 1169, 1371, *heal, cure.*
guarnecer *a. v.* 1235, 1240 (*with* **de**), *garnish, provide*; *reflex.* (*with* **de**), 1483, *provide one's self.*
guarnir *a. v.* 2045, *garnish, provide.*
guaya *f.* 568, *plaint, groan* (*see note*).
guerra *f.* 774, 1569, 2089, 2095, *war; contest.*
guerreiar *a. v.* 241, *assail, beset.*
guiar *a. v.* 1238, *guide, lead.*
guis (*proclit. for* **guisa**) *in* **a guis de** 23, *in the manner of* (*see note*).
guisar *a. v.* 1715, *devise, contrive.*

heu *interj.* 938.

i *adv.* 29, 155, 365, 373, 1527, 2085 etc., *there*; *pron. adv.* 1577, 1590, *therein*; **des i** 29, 155, 360, 1692, *thereafter; thereupon.*
igual *adj.* 1005 (*with* **en**), 1102 (*with* **de**) *equal.*
igualamento *m.* 643, *equalization*; **dar igualamento a alg.** 643, *give an equal to any one, make one be on a level.*
igualeza *f.* 117, *equality.*
inda, ainda *adv.* 508, *yet, still*; 1106, 1551, *even*; **inda que** *conj.* 1303, 1665, 1878, *even though, although*; **inda ben como** 1970, *however much.*
infante *m.* 1659, 1696, 2049, *infante, a prince of the royal blood, prince.*
infernal *adj.* 375, *infernal, hellish.*
inferno *m.* 369, 1576, *pl.* **os infernos** 616, *hell.*
infinito, a *adj.* 635, *infinite.*
inocente *adj.* 1774, *innocent.*
ir *n. v. Pres. indic.* 1 *sg.* **vou** 333, 348 etc.; 3 **vai** 546, 714; 3 *pl.* **van** 129, 433 etc.; *imperat.* 2 *sg.* **vai** 806; *imperf.* 3 *sg.* **ia** 526; *perf.* 1 *sg.* **fui** 916, 919; 3 **foi** 587, 841; **fui** 774, 1380; 2 *pl.* **fostes** 945; 3 **foron** 161; *pluperf.* 1 *sg.* **fora** 2003; *fut.* 1 *sg.* **irei** 467, 1093 etc.; **ir-me-ei** 336; *infinit.* **ir** 336, 935 etc.; *gerund* **indo** 522; 129, 161, 333, 522, 1093, 1094 etc., *go*; *impers.* **ir ben a alg.** 1898, 1903, *go well with one, be fortunate*; **como vos vai** 2128, 2131, 2134, *how you fare, how you are*; *auxil. with infinit.* 587, 667, 714, 774, 935, 945 etc., *with gerund,* 526, 919, *with p. p.* 2094, *be.*
ira *f.* 1600, *wrath.*
irmão *m.* 1338, *brother.*

ja *adv.* 36, 260, 283, 333, 424, 430 etc., *already*; **ja mais non (nunca)** 215, 300, 339, 393, 869, 949 etc., *never*; **non — ja** 230, 328, 425, 494, 739 etc., *no longer, no more.*
ja mai *Provençal adv.* 1020, *ever.*
jaqueta *f.* 2066, *jacket.*
jardin *m.* 996, *garden.*
Jesu *p. n.* 612, 1578, *Jesus.*
Joan Dorantes *p. n.* 420.
Joan Furtado [de Mendoza] *p. n.* 1661 (*see note*).
Joan Sanches Mexia *p. n.* 410.
jornada *f.* 1546, *a day's journey.*
judeu *p. n.* 399, *Jew.*
julgador *m.* 134, 1407, *judge.*
julgar *a. v.* 1340, *judge.*
juntar *a. v.* 1662, *join, unite, combine.*
jurar *a. v.* 33, *swear; promise.*
justa *f.* 2058, *joust, tilt.*
justo, a *adj.* 1854, *just, reasonable.*

la *art. fem. sg.* (*Castil. form*) 87, 529, 553, 554, 558, 560, 565, 572, 611, 615, 637, 645, 669, 1887, *the.*
la *see* **a.**
lama *see* **eli.**
lança *f.* 93, 95, 139, 1235 etc., *lance, dart.*
lançar *a. v.* 369, 375, 2090, *cast, throw.*
laranjal *m.* 894, *orangery, plantation of orange trees.*
laranjedo *m.* 2135, 2138, 2142, *orange tree.*
las *see* **a.**
las *def. art. fem. pl.* (*Castil. form for* **as**) 2000, *the.*

lastimar *a. v.* 1593, *pity, commiserate.*
lavor *f.* 991, *work; workmanship.*
lazeira *f.* 1598, *misery, misfortune.*
lazerado, a (*p. p. of* **lazerar**) 1566, *miserable, wretched, poor;* 67 (*with active sense*), *harrowing.*
leal *adj.* 23, 107, 377, 407, 489, 518 etc., *loyal, faithful; adv.* 631, *loyally.*
lealdade *f.* 877, 924, 993, 1071, 1220, *loyalty, fidelity.*
lealtança *f.* 743, 1262, *loyalty, fidelity.*
ledece, lidece *f.* 165, 264, 415, 1137, *gladness, happiness.*
ledo, a *adj.* 417, 732, 1027, 1224, 1271, *joyful, cheerful.*
leer *a. v. Pres. indic.* 3 *sg.* **lee** 1959; *gerund* **leendo** 1996; 1634, *read; reflex.* 1959, *be read.*
lei *f.* 129, 159, 1854, 1911, 2050, *law; condition;* 1596, 1713, *religion.*
leigo *m.* 1559, *layman.*
leixar *a. v.* 111, 218, 1609, 1838, 1842, *let, permit;* 340, 729, 1053, 1631, *leave, abandon, quit;* 426, 454, 709, *leave, bequeathe.*
leon *m.* 1685, 1687, 2074, *lion.*
letrado, a *adj.* (*Castil. form for* **leterado**) 1665, *learned.*
levar *a. v.* 692, 1111, *bear, carry.*
lidece *see* **ledece.**
ligar *a. v.* 434, *tie, bind.*
ligeiro, a *adj.* 422, *light, nimble.*
lindece *f.* 1480, *grace, gracefulness.*
lindeza *f. neatness, beauty, gracefulness;* 1377, *delight, happiness* (?).
lindo, a *adj.* 379, 384, 405, 906, 1000, 1036 etc., *beautiful, fair, fine.*
linnage *m.* 1580, *lineage, race.*
lis *m.* 1011, *lily.*
lle, ll' *pron. pers.* 3 *sg. dat.* 22, 148, 150, 442, 445, 446 etc., *to him, to her; pl.* **lles** 390, 458, 887, *them, to them.*
lles *see* **lle.**
loar *a. v.* 5, 293, 294, 298, 301, 551 etc., *praise.*
logo *adv.* 180, 356, 414, 926, 1520, 2036, *immediately;* **logo en ponto** 1520, *at this very moment;* **logo de presente** 1560, *immediately.*
longe *adv.* 937, 1093, 1094, 1244, 1328, 1391 etc., *far; far away.*
longo, a *adj.* 227, *long; continued.*
loor *m.* 1013, 1441, 1486, *praise, fair name; honor.*
Lope de Portocarreiro *p. n.* 406.
los *see* **o.**
louçainna *f.* 402, *finery, elegance.*
louçania *f.* 1481, 1507, *gayety, vigor, vivacity.*
loução, a *adj.* 2073, 2132, *neat, elegant.*
louco, a *adj.* 649, 1763 etc., *mad, foolish; m.* 51 etc., *madman, fool.*
loucura *f.* 55, 650 etc., *madness; folly.*
louvor *m.* 1932, 1937, *praise, encomium.*
lugar *m.* 9, 85, 274, 304, 387, 1844 etc., *place; station;* 1123, *occasion, opportunity.*
luito *m.* 782, *weeping; sorrow.*
lume *m.* 867, *light, in* **lume d'estes ollos meus,** *epithet of the beloved one.*
luxuria *f.* 1592, *wantonness, dissoluteness.*
luz *f.* 929, 1251, 2122, 2123, 2125, *light.*

macar *conj.* 1971, **m. que** 1390, *although.*
madre *f.* 2115, *mother.*
Mafoma *p. n.* 1572, 1581, *Mohammed.*
maginamento *m.* 792, *idea, belief.*
maginança *f.* 1325, *fancying, imagining, conjecture, speculation.*
magro, a *adj.* 1689, *lean, thin.*
mais *see* **muito.**
mais *conj.* 768, 886, 1137, 1304, 1312, 1563 etc., *but, however.*
mal *m.* 24, 116, 241, 343, 380, 474 etc., *misfortune, pain;* 329, 472, 812, 1301, *evil, harm;* **mal aja** 116, *may evil come upon.*
mal *see* **mao.**
mal *adv.* 596, 624, 651, 698, 1084, 1164 etc., *badly; heavily, gravely* (*see note to* 596).
mal-andança *f.* 2086, *misfortune, misery.*
maldiçon *f.* 2068, *malediction, curse.*
maldito, a *adj.* 346, 1925, *cursed.*
maldizer *a. v. Pres. indic.* 1 *sg.* **maldigo** 1075, 1619; 3 *pl.* **maldizen** 1066; *Pres. subj.* 3 *sg.* **maldiga** 1620; *imperf.* 1065 3 *pl.* **maldezian** 1065; *fut.* 3 *pl.* **maldirán** 1066; *gerund* **maldizendo** 556, 563, *curse, damn.*
mal-fadado, a *adj.* 49, *ill-fated.*
mal-parado *adv.* 1545, *in bad condition, in an evil plight.*

mal-pecado *interj.* 99, 231, 496, 749, 1006, 1069 etc., *unfortunately; alas!*
mancebia *f.* 1746, *youth.*
manda *f.* 386, 454, *legacy, bequest.*
mandado *m.* 1019, 1645, 1859, *command, order;* **ser (estar) no mandado de alg.** 1019, *be at one's command, be obedient to one.*
mandar *a. v.* 64, 76, 336, 363, 382, 420 etc., *command, bid; direct;* **mandar dizer** 786, *send word; command;* 356, 378, 384, 388, 391, 395 etc., *leave, bequeathe.*
maneira *f.* 1954, *manner, way.*
manna *f.* 1635, *custom, practice.*
Manrique *p. n.* 1931 [*Gomez*] *Manrique.*
manteer *a. v. Pres. indic.* 1 *sg.* **mantenno** 1486, 3 *sg.* **manten** 1026, 1461 etc.; *Pres. subj.* 3 *sg.* **mantenna** 1515; *infinit.* **manteer** 607; *gerund* **manteendo** 877; 1026, 1461, *maintain, observe;* **manteer por** 1911, *maintain as.*
mao, mal, a *adj.* 358, 1082, 1591, 1597, *bad, wicked;* 2096, 2114, 2115, *wretched, miserable.*
mão *f.* 372, 426, 460, *hand; pl.* **mãos** 2059, 2075, *strength, power.*
maravillado, a *adj.* (*p. p. of* **maravillar**) 1682, *astounded.*
maravilloso, a *adj.* 1229, *marvellous, wonderful.*
mare *m.* 2146, *sea.*
Maria *n. p. in* **Santa Maria** 360, 1600, *the Holy Virgin.*
marido *m.* 1584, 2130, *husband.*
mas *conj.* 77, 100, 190, 817, 897, 1006 etc., *but.*
matar *a. v.* 17, 21, 28, 440, 446, 475 etc., *kill.*
mayor *see* **gran.**
mayordomo *m.* 403, *master of the household, steward.*
mazela *f.* 12, 546, 1210, *wound, sore, misery;* 764, *compassion, pity.*
me, mi, m' *pron. pers.* 1 *sg. conjtive.; dat.* 30, 54, 64, 90, 97, 154 etc., *me, to me; acc.* 15, 17, 21, 28, 31, 32, 38 etc., *me; reflex.* 173, 306, 310, 333, 336, 338 etc., *me, myself.*
medo *m.* 1530, *fear; pl.* **medos** 1870, *fears, misgivings.*
mengua *f.* 153, *lack, want.*
menos *see* **pouco.**
mente *f.* 110, *mind;* **viir en mente a alg.** 110, *come to one's mind, be remembered.*
mentidor *m.* 815, *liar, deceiver.*
mentir *n. v. lie, tell a falsehood; in the phrase* **sen mentir** 1750, *unquestionably.*
mentre *conj.* 548; **mentre que** 608, *while, as long as.*
merced *Provençal f.* 1038, *mercy, compassion.*
mercee *f.* 77, 670, 713, 1091, 1341, 1410 etc., *mercy, compassion, kindness of heart.*
merecente *adj.* 1991, *deserving, worthy.*
merecer *a. v. Pres. indic.* 1 *sg.* **meresco** 1406; *perf.* 2 *sg.* **merecìste** 1754, 1761; 1139, 1257, 1332, 1479 etc., *deserve.*
merecimento *m.* 75, 120, 1086, 1266 etc., *merit; credit.*
mesnada *f.* 1624, *household, company.*
mesquinno, a *adj.* 1533, 2078, *wretched, sordid, mean.*
messageiro *m.* 813, *messenger.*
mester *m.* 436, *need.*
mesura *f.* 84, 151, 152, 171, 173, 180 etc., *moderation, forbearance;* **fazer mesura** 84, *act with moderation* (*see note*); 664, *measure, limit, bounds.*
mesurado, a *adj.* 137, 253, 1669, *measured, reasonable; prudent* (*see note to l.* 84).
meu *poss. pron.* 1 *sg. m.* 13, 29, 40, 64, 75, 93 etc.; **minno** 2127, 2129, 2132; *f.* **minna** 18, 55, 62, 67, 82, 284 etc.; **mía** (*tonic*) 680, 1227, 1495, 1502, 1887; **mia** (*atonic*) 35, 74, 80, 103, 209 etc.; *pl. m.* **meus** 160, 180, 350, 409 etc.; **minnos** 1983; *f.* **minnas** 401, 426 etc.; **mias** (*atonic*) 195; *Latin* **meus** *in the invocation* **Deus meus!** 193, 201. *my.*
mezelo, a *adj.* 2087, *luckless, unhappy.*
mi, 1891 **min** *pron. pers.* 1 *sg. obl., absol.,* 26, 34, 185, 192, 197, 216 etc., *me.*
mia *see* **meu.**
mía *see* **meu.**
migo *pers. pron.* 1 *p.,* 182, *with me, in me.*

mil *num.* 1665, 2071, *thousand;* **mil tanto** 1665, *a thousand times as much* (*see note*).

min *see* **mi.**

minguar *n. v.* 2075, *lack, be wanting, be in want.*

minna *see* **meu.**

minno, minnos *see* **meu.**

Minno *p. n.* 792, *Minho, a river in Spain and northern Portugal.*

mirar *a. v.* 530, 882, *look about, observe attentively;* 880, 905, 951, 967, 975, 1248 etc., *look at, behold;* 1997, *consider, heed;* **mirar** *m. looking, glance.*

mo *Provençal possess. pron.* 1 *p. m. sg. atonic, oblique c.* 1039, *my.*

moça *f.* 1736, *girl, maiden.*

moimento *m.* 1813, *tomb.*

moito *see* **muito.**

montanna *f.* 525, 553, 554, 558, 560, 565 etc., *mountain.*

moor *see* **gran.**

morada *f.* 550, 1279, *residence, abode.*

morar *n. v.* 14, 338, 468, 1126, 1545, 1556 etc., *dwell, live.*

morir *n. v.* 305, 1347, *die.*

morré, *Provençal future tense,* 1 *sg. of* **morir** 1038, *I shall die.*

morrer *n. v. Pres. indic.* 1 *sg.* **moiro** 29, 47 etc.; 3 **morre** 652; *pres. subj.* 1 *sg.* **moira** 885, 1523; 3 *sg.* **moira** 1710; *fut.* 1 *sg.* **morrerei** 7, 705; **morrei** 16, 173 etc.; 2 *pl.* **morredes** 1310; 3 **morrán** 1313; *infinit.* **morrer** 61, 205; *gerund* **morrendo** 711; *p. p.* **morto** 444; *die; reflex.* 1632 *be on the point of death, die;* **morrer por fazer alg. c.** 56 *die, pine, long for doing a thing;* **morto** 444, *killed.*

mortal *adj.* 374, 626, 701, 948, 1206, 1362 etc., *mortal; deadly.*

morte *f.* 18, 88, 150, 176, 238, 349 etc., *death.*

morto, a (*p. p. of* **morrer**) *adj.* 876, 1399, *dead.*

mostrar *a. v.* 514, 961, 1560, *show, manifest;* 2102, *show, teach.*

mudamento *m.* 397, 642, 1070, *change, alteration.*

mudança *f.* 1261, *change.*

mudar *a. v.* 246, 1863, *change, alter;* 425, *move.*

mui *adv.* 1, 4, 6, 19, 87, 159, 343 etc., *very.*

muito, moito, a *adj.* 282, 341, 402, 691, 735, 798 etc., *much, great; comparat.* **mais** 20, 40, 51, 57, 66, 200 etc., *more;* 2119, 2121, *most; superl.* **o mais, a mais** etc., 342, 897, 1640, *the most;* **muito** *adv.* 325, 996, 1081, 1087, 1521, 1531 etc, *much, greatly, long;* **por muito que** *conj.* 1935, *much as, however much;* **mais** 972, 1551, *furthermore;* 1298, *ever;* **de mais que** 1670, *beside that.*

muller *f.* 303, *woman.*

mundo *m.* 3, 39, 332, 340, 614, 630 etc., *world;* **todo o mundo** 655, 1106, 1320, 1919, *all the world, everybody.*

murmurar *n. v.* 1871, *murmur.*

muro, *m.* 97 etc., *wall.*

n' *see* **en.**

na *see* **a.**

nacer *n. v. Perfect.* 2 *pl.* **nacestes** 2105; *p. p.* **nado** 995; **nacido** 1242, *be born.*

nada *indef. pron.* 1540, 1745, *nothing.*

namorado, a *adj.* (**de**) 1033, 1231, 1868, *enamoured, in love.*

negar *a. v.* 65, 1972 etc., *conceal; deny; reflex.* 1980, *refuse itself, fail, give out.*

negro, a *adj.* 571, 578, *black; unfortunate, evil.*

neicio, a *adj.* 1914, *ignorant, silly, stupid.*

nembrança *f.* 113, 1473, *remembrance; idea, thought.*

nembrar *n. v.* **a alg.** 437, 810, *occur, come to one's mind;* **nembrar-se-lle a alg. de alg. c.** 108, 611, 672, 750, *think of anything, anyone; a. v.* **a alg.** 1216, *call to one's mind; remind.*

nemiga *f.* 462, *unfriendly, cruel act.*

nen *adv.* 98, 164, 230, 240, 302, 328 etc., *nor.*

neũa *see* **neun.**

neun *indef. pron. m.* 639, 641, 758, 839, 963, 1136 etc., *f.* **neũa** 931, *no, none.*

niente *indef. pron.* 1534, *nothing.*

ninguen *indef. pron.* 322, 703, 1570, 2137, 2141, 2145, *no one, nobody.*

no *see* **o.**

noble *see* **nobre.**

nobre (**noble** 1012, *Provençal*) *adj.* 818,

982, 1001, 1044, 1237 etc., *noble, elevated, illustrious.*
nobreza *f.* 4, 141, 1424, 1555, *nobility, nobleness; noble disposition.*
noite, note (361) *f.* 361, 782, 883, *night; adv. phrase* **de noite e de dia** 361, 782, 1599 etc.; **noite e dia** 1278, *day and night.*
nome *m.* 1028, 1222, 1575, *name.*
nomear *a. v.* 564, 1050, 1221, 1535, *name, call by name; mention.*
non *adv.* (*Provençal* 1021) 17, 18, 25, 34, 39, 57 etc., *not;* 2100, 2104, 2109, *no.*
norte *m.* 1295, 2055, *north.*
nos *pers. pron.* 1 *pl. absol.* 1539, *we.*
nosso, a *posses. pron.* 1 *pl.* 334, 356, 1578, *our.*
note *see* **noite.**
novo, a *adj.* 1981, *new.*
novas *f. pl.* 1323, *news.*
novelo, a *adj.* 719, 1029, *new, fresh.*
nunca *adv.* 42, 243, 293, 314, 368, 394 etc., *never.*

o, lo *pron. demonstr.* 3 *sg. m. and n.*; *acc.* 33, 50, 346, 393, 1379, 1942 etc., *with prep.* **do** 249, 257 etc., *him, the one; pl.* **os** 438, 702; *with prep.* **dos** 1640, *those.*
o, lo *art. m. sg.* 9, 13, 51, 188, 200, 233, 428, 510, 688, 1230 etc.; *with prep.* **ao** 147, 241, 1680 etc.; **al** 2117, 2118 etc.; **do** 3, 78, 97 etc.; **no** 39, 375 etc.; *pl.* **os, los** 127, 326, 371, 622, 1183 etc.; *with prep.* **aos** 389, 412 etc., **dos** 354, 461, *the.*
o, lo, l', no *pers. pron., m. and n.* 3 *sg. a. m.* 422, 631, 647, 653, 755, 1618, 1924 (**no**) *him; n.* 76, 143, 154, 500, 697, 1675 etc., *it; pl.* **os, los,** 425 (**os**), 411 (**los**) *them.*
obedecer, *a. v.* 209, 747, 748, 818, 888, 1004 etc., *obey.*
obrar *a. v.* 993, 1076, *work, perform, commit; n. v.* 1333, *work, do, conduct one's self.*
ocioso, a *adj.* 423, *idle, lazy.*
ofrecer *a. v. Pres. indic.* 1 *sg.* **ofresco** 1374, *offer.*
oge *adv.* 432, 1719, *to-day.*
oh *interj.* 206, * 2056, *alas!*
oi *adv.* 453, 2021, *to-day;* **d'oi mais** 453, *henceforth.*
oir *a. v. Pres. indic.* 1 *sg.* **ouço** 50; *imperat.* 2 *pl.* **oide** 1339; *perf.* 1 *sg.* **oí** 523, 1400; *imperf. subj.* 3 *sg.* * **oisse** 1404; *fut.* 3 *pl.* **oirán** 300; *infinit* **oir** 1654; *hear.*
ollo *m.* 160, 398, 461, 867, 875, 882 etc., *eye.*
olvidança *f.* 112, *oblivion, forgetfulness.*
olvidar *a. v.* 180, 512, 879, 1078, 1291, 1379 etc., *forget.*
olvido *m.* 1160, *oblivion; neglect.*
ome *m.* 136, 446, 1242, 1614, 1857, 1903 etc., *man.*
omildade *f.* 916, *humility.*
omildança *f.* 136, 735, *humility; humble position.*
omildoso, a *adj.* 1037, *humble.*
onde *adv.* 10, 364, 550, 995, 1095, 1127 etc., *where;* 282, 1147, *whence.*
onestade *f.* 899, 986, *modesty, chastity, honor.*
onesto, a *adj.* 998, 1250, *modest, chaste.*
onor *f.* 1010, 1452, *honor.*
onorar *a. v.* 1990, *honor.*
onra *f.* 353, 1517, 1552, *honor.*
onrado, a *adj.* (*p. p. of* **onrar**) 996, 1081, *splendid; honorable; virtuous;* **onradamente** *adv.* 1955, *honorably, in an honorable manner.*
ora *f.* 466, 1113, *hour.*
ora *adv.* 192, 340, 527, 587, 724, 806 etc., *now.*
orden *f.* 14, *convent;* 1988, *order.*
ordenar *a. v.* 352, 1798, *set in order, dispose;* 2032 (*with* **de**), *order, decree.*
orgullo *m.* 736, *pride.*
orlar *a. v.* 988, *border, hem.*
orta *f.* 903, *garden.*
os *see* **o.**
os *pers. pron. conjtve.* 2 *pl. dat.* (*Castil. form for* **vos**) 1984, *you.*
ospede *m.* 602, *guest.*
ou *conj.* 145, 285, 484, 1449, 1868, 1925 etc., *or;* **ou — ou** 1676-8, *either — or.*
ousadia *f.* 1237, *daring, boldness.*
ousado, a *adj.* 1067, *bold, daring;* **ser ousado (de)** 1067, 1299, *dare, have the courage.*
ousar *n. v.* 497, 508, 564, 766, 770, 1050 etc., *dare, venture.*

outorgar *a. v.* 458, 1711, *grant, accord, bestow.*
outren *indef. pron.* 1946, *somebody else, other people, others.*
outro, a *indef. pron.* 20, 235, 276, 330, 396, 401 etc., *other;* 397, 1261, 1528, *further.*
outrossi *adv.* 377, 972, *also, likewise; moreover.*

padecente *adj.* 1783, *suffering.*
padecer *a. v.* 1133, 1373, 1384, 1768, 1807, *suffer. Pres. indic.* 1 *sg.* **padesco** 1373, 1384 etc.
padre *m.* 2114, *father;* 354 (*refer. to God*).
pagar *reflex. v.* (*with* **de**) 418, 1640, 1692, 1694, *be satisfied, pleased with; a. v.* (*with* **en**) 1017, 1271, 1468, *satisfy, please.*
pais *m.* 1012, *land, country.*
paixon *f.* 615, *passion, the last suffering of Christ.*
palavra *f.* 2105, *word.*
pano *m.* 986, *cloth; piece of cloth.*
par *m.* 646, *peer, equal;* **sen par** 502, 847, 1092, *peerless; incomparable.*
para, pera 1941 *prep.* 333, *towards, to; with infinit.,* 413, 1632, 1941, *for the purpose of;* **para sempre** 634, *for ever.*
paraiso *m.* 1251, *paradise, heaven.*
parecer *n. v. Pres. indic.* 1 *sg.* **paresco** 230; 30, 230, 1525, 1880, *appear; impers.* 1477, *appear, seem.*
parecer *m.* 312, 347, 818, 937, 1000, 1104 etc., *appearance; being;* **bon parecer acabado** 1315, 1394.
parente *m.* 396, *relative.*
parlar *n. v.* 807, *talk, prattle, chatter.*
parleiro, a *adj.* 814, *loquacious.*
parte *f.* 275, *part, share;* 276, *part, place;* 883, *side, direction;* **de sa parte** 1671, *on his side;* **de todas partes** 2116, *on both sides.*
partida *f.* 283, 284, 1316, *parting, separation;* 1548, 1552, *region.*
partimento *m.* 264, *separation.*
partir *n. v.* 3, 494, 554, 558, 561, 565 etc., *part, depart; a. v.* 254, 281, 310, 315, 599, 918 etc., *part, separate;* 1257, *divide, cleave, break; reflex. v.* 273, *part, cease from;* 357, 866, 1317, 1535, 1726, 2021, *part, depart.*
passado, a *adj.* (*p. p. of* **passar**) 1677, 2034, *past, gone, dead;* **los passados** 1562, *forefathers.*
passar *a. v.* 210, 1055, 1829, *pass, spend;* 1181, *surpass;* 1342, 1419, 1645, 1781, 2027, *go through, suffer; n. v.* 443, *come to pass, happen;* 1790, *pass, go by;* **leixar passar** 1842, *let pass, let be.*
pavon *m.* 2072, *peacock.*
pavor *m.* 130, 530, 769, 796, 1014, 1306 etc., *fear, anxiety.*
pavoroso, a *adj.* 523, *dreadful, terrible.*
paytos 2079 (?) (*see note*).
pe *m.* 423, *foot.*
pecado *m.* 34, 355, 374, 441, 626, 688 etc., *sin; wrong;* **por meu pecado** 848, 1782, 2031, **por nossos pecados** 1536, *for my (our) sins, for my (our) punishment;* **o feo pecado** 374, *the devil* (*see note*).
pecador *m.* 359, 457, 825, *sinner; mortal.*
pedido *m.* 2093, *demand, claim.*
Pedro de Valcacer *prop. n.* 385 (*see note*).
peito *m.* 2093, *bribe.*
peitores 2079 (?) (*see note*).
pelejar *n. v.* 236, *struggle, fight.*
pena *f.* 618, 696, 1826, 1873, *pain, suffering.*
penado, a *adj.* (*p. p. of* **penar**) 479, 658, 1823, 1879, *troubled, afflicted.*
penar *n. v.* 885, 1657, *be in pain, pine, suffer.*
pendon *m.* 746, *pennon, banner, standard.*
pensamento *m.* 244, 791, 1264, 1504, 1802, *thought;* 126, *meditation; suspense.*
pensante *adj.* 1488, *pensive, melancholy.*
pensar *a. v.* 43, 245, 1504, 1656, *think, intend;* **p. alg.** 1281, *think of anyone;* **p. en alg. c.** 211, 284, 509, 517, 1293, 1413 etc., *think of, have in mind; n. v.* 886, 1448, 1817, *think, reflect.*
penso *m.* 1280, *thought, idea.*
pensoso, a *adj.* 522, 783, 1041, 2018, *pensive; melancholy.*
pequeno, a *adj.* 1684, *small.*
per *prep.* (*cf.* **por**) 1158, 1837, *for; as;* 2146, 2148, *across, over.*
pera *see* **para.**
perda *f.* 729, *loss.*
perder *a. v. Pres. indic.* 1 *sg.* **pergo**

1443, 200, 206, 346, 722, 725, *lose;* 891, *undo, dispel; reflex.* 112, 714, 1139, *be lost; perish.*

perdiçon *f.* 614, *perdition, ruin.*

perdido, a *adj.* (*p. p. of* **perder**) 1801, 2080, *lost, wretched.*

perdidoso, a *adj.* 784, 1594, *losing, sustaining a loss.*

perdimento *m.* 78, 1789, 2062 etc., *wretchedness, perdition.*

perdoador *m.* 605, 638, *pardoner, forgiver.*

perdoar *a. v. Pres. subj.* 3 *sg.* **perdon** 351, 620, 621, *pardon, forgive.*

perdon *m.* 730, *pardon.*

perecer *n. v. Indic. pres.* 1 *sg.* **peresco** 229, 1771; 229, 260, 261, 1129, 1771, *perish.*

pereza *f.* 1528, *laziness, slowness, negligence.*

perjuro, a *adj.* 101, *perjurous, false.*

perlado *m.* 1559, *prelate.*

perna *f.* 401, *leg.*

pero *adv.* 66, 232, 706, 1079, 1443, 1771, *therefore, hence;* 57, 876, 1007, 1631, *yet, nevertheless; conj.* 15, 433, 1570, **pero que** 53, 448, 1488, *although.*

Pero Lopez de Ayala *p. n.* 1661 (*see note*).

Pero Suares *p. n.* 427.

pesar *v. n. impers.* **a alg** 54, 242, *weigh; be sorry, regret.*

pesar *m.* 8, 11, 48, 168, 182, 186 etc., *sorrow, grief.*

pessõa *f.* 1668, *person.*

piadade *see* **piedade.**

piedade, piadade *f.* 675, 715, 923, 970, *pity, compassion.*

plasenter, a *Provençal adj.* 1030, *pleasing.*

plus *Provençal adv.* 1020, *most* (*used in superl.*).

poblado *m.* 1832, *town, borough.*

pobre *adj.* 1542, *poor, indigent.*

pobreza, proveza *f.* 46, 1527, 1591 etc., *poverty, misery.*

poder *n. v. Pres. indic.* 1 *sg.* **posso** 203, 275 etc.; 2 **podes** 781, 1587 etc.; 3 **pode** 167, 425 etc.; 2 *pl.* **podedes** 1520, 1715; 3 **poden** 1110, 1663; *pres. subj.* 1 *sg.* **possa** 1322, 1716 etc.; 3 **possa** 849, 1117 etc.; 3 *pl.* **possan** 393; *perf.* 1 *sg.* **pude** 1100, 1101; 3 **pode** 1354; *fut.* 1 *sg.* **poderei** 1936, 2037; *condit.* 1 *sg.* **poderia** 1815; 167, 203, 275, 393, 411, 425, 2037 etc., *can, be able; auxil.* 1426, 1587, 1716, 1940, *may.*

poder *m.* 26, 379, 499, 677, 769, 839, 946, 1008, 1025, 1056, 1713, 2023, *power, possession;* 2000, *mental power, faculty;* **a meu poder** 1333, *to the best of my ability.*

poderoso, a *adj.* 118, 898, 994, 1046, *powerful, mighty.*

poer *a. v. Pres. indic.* 1 *sg.* **ponno** 372, 1405; 3 **pon** 164; *imperat.* 2 *pl.* **poede** 1304; *pres. subj.* 3 *sg.* **ponna** 927; *perf.* 2 *sg.* **poseste** 1572; 3 **poso** 63, 122; 2 *pl.* **posestes** 1420; *infinit.* **poer** 1673; *p. p.* 126, 1799, 1802 etc.; 63, 122, 126, 372, 1420, 1572 etc., *put, place;* **p. consello a alg.** 164, 927, *give counsel;* **p. turbamento** 1673, *cause disturbance, trouble;* **p. en pensamento** 1802, *bring, recall to mind;* **p. en perdimento** 2062, *bring ruin upon.*

pois *adv.* in **pois como** 1555, *how then; conj.* 3, 26, 117, 131, 178, 187 etc.; **pois que** 113, 307, 341, 347, 370, 373 etc., *since, as.*

ponto *m. point, moment;* **en ponto** 1520, *on the point;* **non — ponto** 2096, *not — a bit* (*see note*).

por *prep.* 21, 24, 29, 75, 77, 109, 120, 192, 362 etc., *for the sake of, on account of, for;* 112, 123, 124, 153, 161, 165, 214 etc., *by, through;* 16, 72, 73, 454, 485, 1018 etc., *for, as; expressing direction of motion,* 521, 540, 618, 798, 807, 894, 1454 etc., *through; purpose, result,* 343, 380, 755, 834, 1202, 1276 etc., *to, for;* 148, 150, 185, 510, 654, 726 etc., *for, instead of; in asseverat. phrases* **por Deus** 17, 207, **por bõa fé** 311, **por verdade** 471, **por vossa bondade** 1707, *by, in; adverbial phrases,* **por sempre** 190, 1593, *for ever; with infinit.* 45, 56, 489, 538, 790, *in order to, for the purpose of;* 263, 837, 840, 888, 1208, 1302, *on account of;* **por que** 54, 143, 344, 450, 584, 761 etc., *wherefore; conj.* 91, 233,

408, 418, 424 etc., *because, since;* 365, 404, 421, 429, 435, 456 etc., *in order that, so that.*

porfia *f.* 174, 1201, 1276, *pertinacity, perseverance.*

porfiar *n. v.* (*with* **en**) 2108, *be obstinate, insist.*

porque *conj.* see **por** *prep.*

porque *m.* 513, *reason* (*see note*).

porteiro *m.* 412, *porter.*

Portugale *p. n.* (*poetic form*) 2147, *Portugal.*

pos *prep.* 1548, *after, until after.*

posfaçar *n. v.* (*with* **de**) 552, 904, 1565, 1655, *speak ill of, cast aspersions upon, slander.*

posto *conj.* 1974; **posto que** 1939, *though, although.*

pouco, a *adj.* 345, 695, 1909, 2061, *little;* **de pouco en pouco** 652, *little by little; compar.* **menos** *adv.* 1943, *less.*

prado *m.* 1036, *meadow.*

pran, *in the adverb. phrase* **de pran** 709, *readily, without more ado;* 1679, *plainly, evidently* (*see note*).

pranto *m.* 198, 534, 567, 577, *weeping; plaint.*

prazenteiro, a *adj.* 417, *pleasant, merry.*

prazer *n. v. Pres. indic.* 3 *sg.* **praz** 880, 962 etc.; **praze** 129, 1498; *pres. subj.* 3 *sg.* **praza** 543, 1418; *condit.* 3 *sg.* **prazeria** 1734; *impers.* 1017 (*with* **de**), 1418; *with pure infinit.* 543, 1734, *please.*

prazer *m.* 168, 181, 186, 188, 203, 270 etc., *pleasure, joy;* **sen prazer** 542, 938, 2020, *joyless, unhappy;* 843, *pleasure, will.*

preçar *a. v.* 1550, *prize, esteem, value.*

pregunta *f.* 1518, 1947, *question.*

preguntar *a. v.* 37, 539 (*with* **a**), 2012, *ask, inquire of, question; a. v.* 1942, 1944, *ask, inquire about, in regard to.*

preitejar *n. v.* 488, *make a compact, agreement;* **ben preitejo** 488, *I shall make a good bargain, I shall be doing well* (*see note*).

preito *m.* 1522, *agreement, promise.*

prender *a. v. Perf.* 1 *sg.* **prix** 98; 3 **priso** 1053, 1172 etc.; *p. p.* **preso** 214, 1056 etc.; 214, 841, 1053, 1056, 1172, 1409, *take, seize, captivate;* 52, 98, 165, *take, receive;* **p. espanto** 36, 2011, *be seized with fright;* **p. salto** 52, *have a fall, fall;* **p. ledece** 165, *be delighted;* **p. por seu** 1915, *receive as one's own, under one's protection.*

pres (*Provençal p. p. m. of* **penre**) 1039, *imprisoned, captive.*

presente *adj.* 1953, *present.*

presente *adj. in the phrase* **de presente** *adv.* 1560, *presently, at this time.*

pressa *f. in* **a pressa** *adv.* 1519, *in haste, at once.*

presso, a *adj. in the adv.* **presso de** 773, *near.*

prez *m.* 148, 536, 1013, 1452, 1486, 1662 etc., *honor, worth; reputation.*

primeiramente *adv.* 355, *in the first place, first.*

primeiro, a *num. adj.* 1950, 2097, *first; adv.* 997, 1991, *first, for the first time; at first.*

primo *m.* 385, *cousin.*

privança *f.* 1585, *favor, great intimacy, confidence.*

prizon *f.* 847, 869, 1420, *prison, captivity, bondage.*

proeza *f.* 2 etc., *prowess; here, the whole of the qualities which characterize the excellent woman;* 1671, *prowess;* 133, 224, *brave, good deed.*

promessa *f.* 606, *promise, pledge.*

propheta *m.* 1580, *prophet.*

prova *f.* 1979, *test, trial.*

provar *a. v.* 1563, *try, test;* 53, 151, *try, essay, endeavor;* 802, 1016, 1307, 1644, *prove, show.*

proveza *see* **pobreza.**

prudencia *f.* 1961, *prudence, wisdom.*

prudente *adj.* 1930, *prudent, wise.*

pumar *m.* 1840, *orchard.*

puro, a *adj.* 107, 743, 893, 1834, *pure.*

qual, cal *relat. pron.* (*with def. art.*) 6, 442, 1230, *who, which;* **tal — qual** 1144 *such — as; interrog. indirect,* 516, 761, 1464, 1864, *who, which, what; direct,* 1954, *which one.*

quan *adv. in* **quan — tan** 2114-2115, *as — so.*

quando, cando *conj.* 9, 27, 31, 51, 285, 292 etc., *when.*

quanto, canto, a *indef. pron.* 181, 316, 318, 320, 624, 992 etc., *as much as, what; pl. as many as,* 342, 698, 1100, 1110, 1373, 1478 etc.; **por canto** 323, *for as much as, for whatever;* **quanto, en quanto** 1415, 1444, 1463, 1629, 2054, *as long as;* **quanto** *adv. as much as, all that;* **quanto mais** 199, 1689, *how much more; so much the more.*

que *relat. pron. Refer. to persons nom.* 226, 288, *who; acc.* 297, 380, *whom; to things,* 33, 38, 41, 50, 76, 86 etc., *which, that; Provençal* 1020; *relat. adverb* (= **en que**) 171, 1376.

que *pron. interrog. direct q.* 22, 37, 544, 571, 578, 593 etc., *which, what?* **que** *indirect q.* 239, 344, 704 etc., *which, what;* 1002, *how.*

que *conj. after words of saying and knowing* etc., 65, 70, 133, 144, 172 etc.; *of purpose, consequence,* 39, 47, 56, 64, 81, 148, 223, 230 etc., *that, so that; introducing the reason,* 18, 43, 248, 305, 309, 322 etc., *for, since; in asseverat. phrases* 1612 *so, as surely as;* 1719, *even though; for preceding conj.* 1943 = **posto que** *although.*

quebrantar *a. v.* 616, *break.*

quebranto *m.* 40, 196, 569 etc., *prostration of spirits; melancholy, sadness.*

quedar *n. v.* 1723, *remain;* **quedar a Deus** 2044, 2048, 2051, *be commended to God (farewell phrase).*

queixa *f.* 1834 (? *or rather* **queixura**?) *complaint.*

queixar *reflex. v.* 537, 1384, *complain, lament.*

queixoso, a *adj.* 581, 787, 1803, *plaintive, lamenting.*

queixura *f.* 1878, *complaint, grievance.*

quen *pron. relat.* 22, 40, 42, 60, 71, 142, 149, 195, 231, 262, 268, 294 etc., *who, he who, whom; interrog. indir.* 287, 288, 1464, *who, whom; direct,* 936, *whom?*

quer *conj.* 1449, *whether.*

querela *f.* 538, 767, 1339, *complaint.*

querer *a. v. Pres. indic.* 1 *sg.* **quero** 305, 322 etc.; **queiro** 707, 1347; 3 **quere** 28, 887; **quer** 475, 692 etc.; 2 *pl.* **queredes** 1308, 1718; 3 **queren** 603; *imperat.* 2 *pl.* **querede** 1410; *pres. subj.* 3 *sg.* **quera** 713; 2 *pl.* **queradees** 1706; *imperf.* 1 *sg.* **queria** 1835, 2119; *perf.* 1 *sg.* **quis** 914, *1253; 3 **quiso** 858, 1253 etc.; **quis** 983, 1537; 2 *pl.* **quisistes** 934; 3 **quiseron** 698, 702 etc.; *imperf. subj.* 3 *sg.* **quisesse** 253; *fut.* 1 *sg.* **querrei** 1766, 1970; 2 **querrás** 1048; 3 *pl.* **querrán** 687; *condit.* 1 *sg.* **querria** 1864; *fut. subj.* 3 *sg.* **quiser'** 1653; 3 *pl.* **quiseren** 439; *infinit.* **querer** 1964; *gerund* **querendo** 1613; *p. p.* **quiso** 1072; 253, 322, 475, 603, 687, 692 etc., *be willing, wish;* 1874, *wish for, desire;* 21, 1072, 2119, *like, love;* **q. ben a alg.** 702, 1365, 2112, *wish one well;* **q. mal a alg.** 698, *wish one ill;* 28, 305, 851, *intend to, be about to;* **querer** *m.* 204, *liking, desire, intention.*

ques *see* **que** *and* **se.**

queston *f.* 1987, *question, proposition for debate.*

quito, a *adj.* 636, *free, exempt.*

ravioso, a *adj.* 69, *rabid, mad.*

razon *f.* 159, 368, 590, 685, 736, 1964, *reason, cause;* 313, 390, 452, 1683, 2025, *reason, right, justice;* **fazer razon** 313, *do right, be in the right;* 2101, 2110, *word, argument;* **ser razon de** 1729, *be right, just to,* etc.; **sen razon** *adv.* 452, *unjustly, unfairly.*

real *adj.* 1103, *royal; noble.*

recado *m.* 1518, *answer, reply.*

recear *a. v.* 1892, *fear.*

recebente *adj.* 1992, *receiving, one who receives.*

receber *a. v.* 383, 1989, *receive.*

reconnocer *reflex. v.* 1996, *be recognized, admitted.*

redençon *f.* 2071, *ransom.*

refran *m.* 1567, *satirical verse, satire.*

rei *m.* 127, 296, 412, 622, 734, 741 etc., *king.*

reinna *f.* 298, 403, 1659, 1696, 2049, *queen.*

reino (**reno** 1525, 1535, 1662) *m.* 2063, *kingdom.*

ren *f.* 952, 1604, *thing, anything;* 20, 235, 1367, 1467, *being, person.*

rencor *m. rancor, grudge; pl.* **rencores** 1872, *fits of rancor.*

rencura *f.* 1821, *complaint.*

render *a. v.* 1975, *render, return, give.*
renegar *n. v.* (*with* **de**) 355, 1579, *abjure, renounce.*
renembrança *f.* 92 etc., *remembrance.*
reno *see* **reino.**
repetir *a. v.* 1926, *repeat.*
repricar *n. v.* 1969, *reply.*
resplandor *m.* 1180, 1183, *resplendence, splendour.*
responder *n. v.* 804, 922, 1859, 1872, 1961, 2100 etc., *answer, reply;* 1425, *respond, correspond, be agreeable to;* **responder** *m.* 1998, *way of answering, answer.*
reverencia *f.* 1927, *reverence, respect.*
riçado, a *adj.* 422, *strong* (*see note*).
rico, a *adj.* 1568, 2064, *rich.*
riir *n. v.* 1395, 1565, *laugh, smile.*
rio *m.* 2148, *river.*
riqueza *f.* 633, *wealth, riches.*
riso *m.* 1249, *laughing, smile; fig.* 1408, *smiling countenance; being.*
rogador *adj.* 362, *intercessor, mediator.*
rogar *a. v.* 360, 582, *ask, pray.*
rosa *f.* 562, 997, 1029, 1035, 1246, 1845, *rose; fig. for maiden.*
rostro *m.* 1250, *face.*
roubar *a. v.* 2092, *rob, plunder.*
roupa *f.* 2064, *clothes, garments.*
roussinol *m.* 581, 597, 775, 805, 1803, *nightingale.*
rudo, a *adj.* 1914, *rude.*
Rui Lopez de Aguilar *p. n.* 392.

sa *see* **seu.**
sabac *see* **eli.**
sabedor, sabidor *adj.* 800, 1582, 1667, *knowing, informed;* **ser sabedor** 800, 1582, 1649, *be acquainted with, know* (*a fact*).
saber *a. v. Pres. indic.* 1 *sg.* **sei** 39, 70 etc.; 3 **sabe** 712, 950 etc.; 2 *pl.* **sabedes** 371, 604 etc.; *pres. subj.* 3 *sg.* **sabia** 2023; 2 *pl.* **sabiáes** 627; *perf.* 3 *sg.* **soubo** 2098; *imperf. subj.* 3 *sg.* **soubesse** 199; *fut.* 3 *sg.* **saberá** 408; 2 *pl.* **saberedes** 549; 3 **saberán** 66; *fut. subj.* 3 *pl.* **souberen** 443; *infinit.* **saber** 789, 1521 etc.; *gerund* **sabendo** 262; *p. p.* **sabido** 1269; 39, 70, 199, 239, 262 etc., *know;* 408, 516, 1749, 2098, *know how, be able.*
saber *m.* 1140, 1962, 1973, *knowledge, wisdom.*
sabidor *see* **sabedor.**
sabio, a *adj.* 1907, *wise, learned.*
sabor *m.* 1901, *relish, pleasure; pl.* **sabores** 1848, *pleasures.*
saboroso, a *adj.* 585, *pleasant, delightful.*
sabrosia *f.* 388, *agreeableness, pleasantness* (*see note*).
sai (*Provençal* 1 *sg. pres. indic. of* **saber**) 1021, *I know.*
saibamente *adv.* 1762, *wisely.*
sair *n. v.* 1421, 1824, *pres. indic.* 1 *sg.* **sayo** 1824, *go out, come out.*
saltador *m.* 427, *leaper, jumper.*
salto *m.* 52 etc., *bound, leap;* **prender salto** 52, *have a fall, fall.*
Salvador *m.* 612, 613, 1578, *Saviour.*
saivante *adv.* 1680, *except.*
salvar *a. v.* 613, *deliver, save.*
Salvaterra *p. n.* 772, *town in Portugal.*
salvo, a *adj.* 491, *safe, preserved, unimpaired;* **salvo** *prep.* 1634, *save, except; conj.* 1852, *except that.*
Sancha Carrillo *p. n.* 1690.
sandece *f.* 53, 154, 1141, 1142 etc., *folly, madness.*
sandeo *adj.* 1273, *foolish, mad.*
sanna *f.* 524, 804, 1212, 1476, *wrath, fury.*
santo, a *adj.* 360, 1596, *holy.*
santo, a *m.* 354, 654, *saint.*
são, a *adj.* 2060, *sound.*
sas *see* **seu.**
sastifazer (= **satisfazer**, *see note*) *a. v.* 1941, *satisfy.*
saude *f.* 805, *health; in the phrase* **vaite con saude** 805, *go in peace* (?).
sazon *f.* 350, 683, 738, *season, time;* **toda sazon** *adv.* 683, *at all times, all the time.*
se, s (*enclit.* 974) *reflex. pron.* 3 *p. conjtive.* 112, 197, 273, 364, 404, 429 etc., *himself, herself, itself, themselves.*
se *conj.* 21, 34, 58, 90, 133, 199, etc., *if; in asseverat. formulas:* **se Deus me perdon,** 351, **se veja prazer** 378, **se Deus te ajude** 805, *as surely as;* **se non** 34, *if not, otherwise;* 58, 449, 717, 881, 930, 958 etc., *except, but.*
seer, ser *n. v. Pres. indic.* 1 *sg.* **sejo** 27; **sõo** 134, 230 etc.; 2 **es** 127, 131 etc.;

3 é 3, 38 etc.; **see** 42; 2 *pl.* **sodes** 1868; 3 **son** 176, 389 etc.; *imperat.* 2 *sg.* **sei** 800, 1598; 2 *pl.* **sede** 1649, 1693; *pres. subj.* 1 *sg.* **seja** 1159; 2 **sejas** 787, 1372 etc.; 3 **seja** 65, 81 etc.; 2 *pl.* **sejades** 25; *imperf.* 1 *sg.* **seía** 777; 3 **era** 531; *perf.* 1 *sg.* **fui** 214, 292 etc.; **foi** 1192; 3 **foi** 103, 381; **fui** 366, 995; 2 *pl.* **fustes** 1273; **fostes** 1703; *imperf. subj.* 1 *sg.* **fosse** 1253; 3 **fosse** 1665, 1711; **fora** 1538, 2103; *fut. subj.* 1 *sg.* **for'** 608, 1098 etc.; 2 **fores** 802; 3 **for'** 487, 855 etc.; **fore** 1708; 2 *pl.* **fordes** 1307; *fut.* 1 *sg.* **serei** 861, 1019 etc.; 3 *sg.* **será** 285, 442 etc.; 2 *pl.* **seredes** 597, 1291 etc.; *condit.* 3 *sg.* **seria** 287, 288 etc.; *infinit.* **seer** 1951; **ser** 254, 588 etc.; *inflect.* 2 *sg.* **seres** 1760; *gerund* **seendo** 118, 1430; **sendo** 1005, 1753, 1757; *be;* **ser de alg.** 239, 873, 1214, *come, become of one;* **mellor fora de** 1538, *it were better to;* **ser de** *with infinit.* 2035, *must.*

segre *m.* 2096 **in mal segre aja** *may he have a miserable hereafter; may he be cursed.*

seguir *a. v. Pres. indic.* 1 *sg.* **sigo** 1456, 1621; 3 **segue** 1947; *pres. subj.* 1 *sg.* **siga** 1622; 738, 1154, 1456, 1622, 1635, *follow, pursue; act according to; reflex.* 1621, *act according to* (?); 1947, *follow.*

segun, segund'(o) *conj.* 459, 535, 858, 1702; **segun que** 386, 421, 447, 1573; *according as, as; prep.* 1182, 1561, *according to, in accordance with.*

segurar *a. v.* 32 (*with prep.* **de**) *offer security against.*

seguro, a *adj.* 1177, 1382, 1693, 1888, *sure, certain.*

seguro *m.* 100, *protection, safe-conduct.*

seita *f.* 1597, *sect; doctrine.*

sembrança *f.* 220, 745, 1185, *appearance; figure.*

sembrante *m.* 1485, *countenance, face;* 2089, *mien, appearance.*

sempre *adv.* 20, 23, 65, 110, 190, 359 etc., *always, ever.*

sen *prep.* 19, 72, 89, 95, 102, 104 etc., *without.*

sen *m.* 1153, 1191, *sense, good sense.*

sen *m. Provençal,* 1039, *sense, mind.*

Seneca *p. n.* 995, *Seneca* (*L. Annæus*), *Roman philosopher* (*see note*).

senna *f.* 1523, *sign; standard, banner.*

sennalar *a. v.* 1557, *point out.*

sennor *m.* 70, 131, 1318, 1338, 1559, 1967, *master, lord; term of address,* 590, 1516, 1524, 1930, 1957, *sir; pl.* **sennores** 324, 1540, 1838, *gentlemen;* 334, 354, 356, 376, 617, 621 etc., *Lord, God; f.* 822, 987, 1004, 1018, 1072, 1087 etc., *lady, mistress;* 1708, *my lady; pl.* **sennores** 1642, *mistresses, lady-loves.*

sennora *f.* 1, 10, 17, 33, 71, 108 etc., *mistress, lady.*

sennoria *f.* 1818, 1877, *ladyship.*

sennorio *m.* 945, 979, *pre-eminence; dignity.*

senrazon *f.* 444, 699, *wrong, injustice;* **a senrazon** 699, *unjustly.*

sensabor *m.* 389, *insipid, dull person.*

sentido *m.* 1748, *sense.*

sentimento *m.* 1907, *sentiment, feeling.*

sentir *a. v. Pres. indic.* 1 *sg.* **sento** 956, 1115; 1112, 1312, 1759, 1764 etc.; *feel; perceive beforehand.*

sepultura *f.* 1874, *burial.*

sequer *adv.* 435, *at least.*

ser *see* **seer**.

serra *f.* 2092, *sierra, a chain of mountains.*

servente *m.* 111, 619, 1763, *servant; lover.*

serviço *m.* 353, 1965, *service.*

servidor *m.* 486, 639, 835, 1015, 1253, 1724 etc., *servant; lover.*

servir *a. v. Pres. indic.* 1 *sg.* **servo** 6, 679 etc.; 3 *sg.* **serve** 149; **sirve** 631; *imperf. subj.* 2 *sg.* **servesses** (*for* **servisses**) 1776; *serve; pay homage;* **servir** *m.* 1745, *service, love.*

servo *m.* 1037, *servant.*

sesudo, a *adj.* 1917, *judicious, wise.*

seu *poss. pron.* 3 *p. sg. m.* 70, 362, 381, 416, 486, 639 etc., *his, her, their; f.* **sa** 398, 538, 550, 555, 559, 566 etc., *his, her, their; pl. m.* **seus** 354, 424; *f.* **sas** 372, 1642, *their;* **seu amor** 1319, *love for him;* **por seu** 1915, *for its own.*

si *adv.* 2104, *yes.*

si *reflex. pron.* 3 *p. absol.* 514, 1742, *himself, herself, themselves.*

signar *a. v.* 1938, *think, have in mind* (*see note*).
so *prep.* 135, 1523, *under.*
sobejo, a *adj.* 472, 911, 1049, 1330, *excessive;* **sobejo** *adv.* 237, 288, *excessively.*
sobir *n. v.* (*with prep.* **en**) 44, 52, *ascend, rise.*
sobre *prep.* 127, *over.*
soedade, soidade *f.* 789, 932, *melancholy longing;* 874, 1704, *loneliness.*
soer *n. v. Pres. indic.* 3 *sg.* **sol** 60; 2 *pl.* **soedes** 600; *imperf.* 1 *sg.* **soía** 2043; 2 **soías** 586, 1583; 3 **soía** 179, 231 etc., *be wont, accustomed.*
sofredor *adj.* 1428, *one who suffers; suffering.*
sofrer, 1769 **sofrir** *a. v.* 24, 282, 291, 341, 584, 694 etc., *suffer.*
soidade *see* **soedade.**
sol *adv.* 226, 271, 847, *only;* **sol — non** 272, 749, *not even.*
solamente *adv. only in the phrase* **tan solamente — non** 1533, *not even, not even so much as.*
soo, a *adj.* 1334, 1945, *single, only.*
sorte *f.* 147, *manner, wise;* 858, 1625, *lot, fate.*
sospirar *n. v.* 175, 1897, *sigh.*
Sousa *see* **Gonçalo Rodrigues.**
spantar *see* **espantar.**

ta *see* **teu.**
Taborlan *p. n.* 1680, *Timur-Leng* (*see note*).
tal, atal *indef. pron.* 46, 103, 118, 131, 147, 160, 164 etc., *such, such a; such a one; such a thing;* **tal — qual** 1144, *such — as.*
talante *see* **talente.**
talente, talen, talante 1491, 1690 etc., *m.* 107, 321, 563, 1154, 1491, 1690 etc., *spirit, inclination;* **de bon talen** 321, **de talente** 563, 1574, *with good will, gladly.*
talle *m.* 420, *shape, figure* (*of human body*).
tamanno, a *adj.* 808, 1552, *so great.*
tamben *adv.* 1842, *also, likewise.*
tan, atan *adv.* 25, 30, 63, 85, 228, 234, 236 etc., *so; to such a degree.*
tanger *a. v.* 1633, *touch, play on some musical instrument.*
tanto, a *indef. pron.* 351, 837, 1243, 1288, *so much, so great, so many;* **mil tanto** 1665, *a thousand times as much* (*see note*), **tanto — como** 1595, 1788, *as much — as;* **tanto** *adv.* 38, 1048, 1770, 1976, 2013 etc., *so much, to such a degree;* **por tanto** *adv.* 351, 1904 etc., *therefore;* **de tanto** 1898, *in so far.*
tardança *f.* 102, *delay.*
tardar *n. v.* 1895, *tarry, delay;* **m.** *in adv. phrase* **sen mais tardar** 337, **sen mais de tardar** 414, *without further delay, immediately.*
te, t', che *pers. pron.* 2 *sg. conjtive.; dat.* 110, 129, 453, 587, 786, 816 etc.; **che** 2056; *acc.* 149, 213, 526, 581, 582, 785 etc, *thee; pron. reflex.* 78, 108, 209, 806, *thyself.*
teer *a. v. Pres. indic.* 1 *sg.* **tenno** 88, 93 etc.; 3 **ten** 717, 865 etc.; 2 *pl.* **teedes** 26; *imperat.* 2 *pl.* **teede** 33; *imperf.* 1 *sg.* **tiinna** 1851; *perf.* 1 *sg.* **tove** 1435; *fut.* 1 *sg.* **terrei** 1435; 2 *pl.* **terreis** 1982; *fut. subj.* 3 *sg.* **tover'** 1463; 2 *pl.* **toverdes** 1369; 26, 865, 1007, 1024, 1435 etc., *have, hold, possess;* 33 *keep, fulfil;* **t. por** 1153, 1254, 1919, 1982, *hold, consider as;* **t. por ben** 717, 1369, 1463, *deem fit;* **teer que** (*with infinit.*) 691, *have to.*
Tejo *p. n.* 480, *Tagus, river in Portugal.*
temer *a. v.* 1979, *fear.*
temeroso, a *adj.* 1207, *dreadful, fearful.*
temor *m.* 799, 1436, 1854, *awe, fear; pl.* 1866, *fears, anxieties.*
tempo *m.* 188, 281, 309, 345, 366, 752 etc., *time;* **todos tempos** *adv.* 1483, *at all times;* **gran tempo á** 1526, *it is a long time since.*
ten (*Provençal pres. indic.* 3 *sg. of* **tener**) 1039, *holds.*
teor *m.* 842, 1383, 1442, *way, manner.*
terra *f.* 364, *earth;* 2091, *land, country.*
testamento *m.* 352, *testament, will.*
teu *poss. pron.* 2 *sg.* **m.** 100, 111, 123, 585, 1405; *f.* **ta** 77, 87, 90, 93, 114, 116 etc.; *pl. m.* **teus** 2056; *f.* **tas** 129, *thy, thine;* **o teu cuidado** 233, *the anguish caused by thee.*
thani *see* **eli.**
ti *pers. pron.* 2 *sg. absolut.* 76, 82, 88, 105, 130, 138, 214 etc., *thee.*

tirar *a. v.* 1861, *take, strike.*
tocar *a. v.* 2137, 2141, 2145, *touch.*
tod (*Provençal adj. m.*) 1039, *whole.*
todavia *adv.* 106, 556, 1497, 1503, 1509, 1515, *for ever, always;* 218, 295, 409, 583, 660, 748, 1885, *still.*
todo, a *indef. pron.* 32, 36, 113, 136, 140, 387 etc., *all, whole, every; pl.* **todos** 130, 371, 620, 625; 2116, *both* (?); **de todo** *adv.* 1632, 1830, *quite, altogether.*
tomar *a. v.* 331, 485, 1567, 1656, 1848, *take, choose, receive.*
tormenta *f.* 291, 292, 1474, *torment, anguish* (*see note*).
tormentar *a. v.* 191, 1165, 1197, *torment, afflict.*
tormento *m.* 122, 730, 1118, 1309, 1390, 1576 etc., *torment, anguish.*
tornar *n. v.* 1537, 1547 (*with* **en**), *come back, return; a. v.* 1143 *turn, return, change; reflex.* 1141 (*with* **en**), *turn into, be changed to;* 1529, *return.*
torneo *m.* 2058, *tournament.*
traballado, a *adj.* (*p. p. of* **traballar**) 1778, *wearied, tormented.*
traballar *reflex. v.* (*with* **de** *and infin.*) 1951, *exert one's self.*
traballo *m.* 1966, *labor, trouble, grief.*
trager *a. v. Pres. indic.* 1 *sg.* **trago** 1861; 3 *sg.* **trax** 234; **trage** 756, 1472 etc.; 3 *pl.* **tragen** 2060; *pres. subj.* 3 *sg.* **traga** 422, 428; 2 *pl.* **tragades** 2124, 2126; *imperf.* 2 *sg.* **tragias** 1577; *perfect* 3 *sg.* **trouve** 1741; *infinit.* **trager** 1583; 1481, 1577, 1583, 2060, 2065, *bear, carry; have;* **trager caminno tirado** 1861, *have taken one's way, be coming one's way;* 234, 422, 428, 756, 1468, 1741, *keep, maintain;* 2124, 2126, *take, bring along.*
traiçon *f.* 445, *treason; pl.* **traições** 2067, *acts of treason.*
traidor *m.* 1587, *traitor.*
tras *prep.* 168, *after.*
trastornar *a. v.* 1380, *overthrow, disturb.*
travar *a. v.* (*with prep.* **de**) 70, *seize, attack.*
trebellar *n. v.* 903, *play.*
trebello *m.* 157, 165, 169, 175, 184, *poetic play; couplet, distich* (*see note*).
treito *m.* 1548, *distance, interval.*
tres *num.* 1234, 1713, *three.*
trezentos, as *num.* 1546, *three hundred.*
tribulaçon *f.* 722, 940, 1218, *trouble, affliction.*
triste *adj.* 159, 522, 544, 658, 777, 1161 etc., *sad; miserable, wretched.*
tristeza *f.* 8, 125, 183, 221, 1052 etc., *sadness, melancholy; pl.* 2022, *sorrows.*
tristor *f.* 1163, 1454, *sadness.*
tristura *f.* 35, 74, 162, 191, 227, 255 etc., *sadness, melancholy.*
troba *f.* 1994, *trova* (*name of a poetic form, see note to LXIV*).
trobador *m.* 326, 1968, *troubadour.*
trobar *a. v.* 56, 327, 1629, 1646, *compose poetry, sing; m.* 405, 1636, *rhyming, singing.*
trocamento *m.* 1051, *exchange, barter.*
trocar *a. v.* 510, 518, 653, 723, 731, 1586 etc., *exchange, barter;* **trocar trocos** 1586, *make exchanges.*
troco *m.* 1586, *exchange, barter.*
troque *m.* 728, *exchange, barter.*
tu *pers. pron.* 2 *sg. nom. absol.* 73, 83, 127, 225, 586, 794 etc., *thou.*
turbado, a *adj.* (*p. p. of* **turbar**) 1544, *perturbed, turbulent.*
turbamento *m.* 1673, *disturbance, trouble.*
turbar *a. v.* 1664, *disturb.*
turmentar *see* **tormentar.**
tutor *m.* 460, *guardian.*

u *adv.* 152, 179, 275, 336, 467, 2084, *where;* **u quer que** 855, 1098, *wherever;* **d'u** 1114, 1421, 1833, 1853, *from where, whence.*
ullo, a *Provençal indef. pron.* 1021, *any.*
ultra-mar *f.* 1719, *the land beyond the sea, Moorish Africa* (*see note*).
un *indef. art. sg. m.* 157, 271, 272, 399, 435, 446 etc.; *f.* **ũa** 521, 539, 551, 576, 662, 1246 etc.; **un — o outro** 1951–1952, *the one — the other.*
usar *n. v.* (*with* **de**) 359, *use, be in the habit of; a. v.* 1635, (*with* **de**) 408, 1819, *use, make use of.*

vãidade *f.* 718, *vanity.*
val *m.* 1824, *f.* 2004, *valley.*
Valcacer *see* **Pedro de Valcacer.**
valente *adj.* 1956, *valiant, brave.*
valer *n. v. Pres. indic.* 3 *sg.* **val** 90, 205 etc.; *pres. subj.* 3 *sg.* **vala** 387;

condit. 3 *sg.* **valria** 595; 716, 758, 821, 1344, 1416, *help, assist;* 387, *be valid, be in force;* 819, 946, *be worth, be prized; impers.* 205, 477, 1630, *be better, preferable.*
valia *f.* 1059, 1188, 1241, *worth, value, excellence.*
valimento *m.* 1909, *protection, support.*
Valladolide *p. n.* 399, *Valladolid, town in Castile.*
valor *m.* 803, 966, 1105, 1167, 1337, 1438 etc., *worth, merit, excellence; pl.* **valores** 1846, *merits, excellent qualities.*
velado *m.* (*poetic expression*) 2133, *husband* (*see note*).
velar *a. v.* 1717, *veil, marry.*
vello, a *adj.* 1573, *old.*
vencente *adj.* 1989, *conquering, victorious.*
vencer *a. v.* 909, 1439, 1699, *overcome, conquer.*
vengança *f.* 73, 701 etc., *vengeance.*
vento *m. wind; in* **de vento** 1575, *windy, empty, vain.*
ventura *f.* 37, 62, 119, 121, 704, 723 etc., *fate, fortune;* 80, 104, 153, 187, 254, 666, 981 etc., *good luck; happiness;* **maa ventura** 1591, *bad luck, misfortune.*
ver *a. v. Pres. indic.* 1. *sg.* **vejo** 9, 50 etc.; 2 **ves** 143; 3 **vee** 1995; 3 *pl.* **veen** 2068, 2084; 2086; *imperat.* 2 *pl.* **vede** 2037; *pres. subj.* 1 *sg.* **veja** 378, 1043; 3 *sg.* **veja** 2115; 2 *pl.* **vejais** 1612; *perf.* 1 *sg.* **vi** 172, 213 etc.; 3 **vio** 777; *imperf. subj.* 3 *sg.* **visse** 1403; *fut.* 1 *sg.* **verei** 1102, 1431; 2 *pl.* **veredes** 704, 1564; 3 **verán** 302, 1114 etc.; *condit.* 1 *sg.* **veria** 278, 280 etc.; *fut. subj.* 1 *sg.* **vir'** 1363; 3 **vir'** 2021; *infinit.* **ver** 58, 161 etc.; *gerund* **veendo** 1994; *p. p.* **visto** 1686; *see; reflex.* 1994, *be seen.*
verdade *f.* 91, 431, 471, 606, 671, 712 etc., *truth;* **por verdade** 975, *in truth, by my troth;* **en verdade** 1727, *in truth, indeed.*
verdadeiro, a *adj.* 407, *true, sincere.*
vergonça *f.* 413, *shame, diffidence, modesty;* **aver vergonça de as gentes** 1589, *feel ashamed before people.*
verso *m.* 1839, *verse, line.*
vertude *f.* 1980, *power, force.*
vestir *a. v.* 987, *put on, wear; reflex. v.* 404, 651, *dress one's self, be dressed, clothed.*
vever *see* **viver.**
vevir *n. v.* 753, 1402, *live.*
vez *f.* 599, 798, 934, 1472, *time, turn;* **d'esta vez** 599, 1723, *this time.*
vezar *a. v.* 1899, *become used, inured to anything.*
vezinno *m.* 2077, *neighbor.*
via *f.* 578, 1922, *way;* **via fora** 1922, *in the foreground* (? *see note*).
Vicente *p. n.* 1664, 1672, 1675, *Vincent.*
vicio *m.* 1983, *fault, defect.*
viçoso, a *adj.* 1568, *luxurious, voluptuous.*
vida *f.* 80, 209, 381, 1132, 1198, 1260 etc., *life.*
viida *f.* 1327, *coming, arrival.*
viir *n. v. Pres. indic.* 1 *sg.* **venno** 306, 1705 etc.; 3 **ven** 1147, 1896 etc.; *imperat.* 2 *pl.* **viide** 2117, 2118 etc.; *pres. subj.* 1 *sg.* **venna** 110; 3 **venna** 1260, 1449, etc.; *imperf.* 3 *sg.* **viinna** 1853, *infinit.* **viir** 1298; *gerund* **viindo** 100; *p. p.* **viido** 2082, 2139; 100, 306, 1147, 1260, 1896 etc., *come, happen;* **v. en mente a alg.** 110, *come to one's mind, be remembered; impers.* 1449, 1619, *come, happen, turn out; with* **a** *and infinit.* 1705, 2127, 2131, 2134.
vil *adj.* 147, 730, 1581, *vile, base, vulgar.*
vilania *f.* 1514, *meanness, baseness.*
vileza *f.* 140, 148, 1558, 1601, *vileness, baseness.*
vinte *num.* 2091, *twenty.*
viso *m.* 1040, 1174, *countenance, face.*
vista *f.* 398, *eyesight, vision;* 1002, *aspect, appearance; figurat.* 920, 1387, 1473, *countenance; being, person.*
vitoria *f.* 1952, *victory.*
vivenda *f.* 515, 1324, *way of life, life.*
viver, vever *n. v. Pres. indic.* 2 *pl.* **viveis** 1867; 10, 60, 219, 222, 227, 479 etc., *live.*
vivo, a *adj.* 608, 876, 1415, 1444, 1809, *alive, living.*
volta *f. in the phrase* **a voltas de** 1822, *by turns of.*
vos, vo (*proclit. before* l), *pers. pron.* 2 *pl. conjtive.; dat.* 41, 49, 543, 724, 888,

999 etc.; *acc.* 20, 21, 22, 23, 599, 872 etc., *you.*

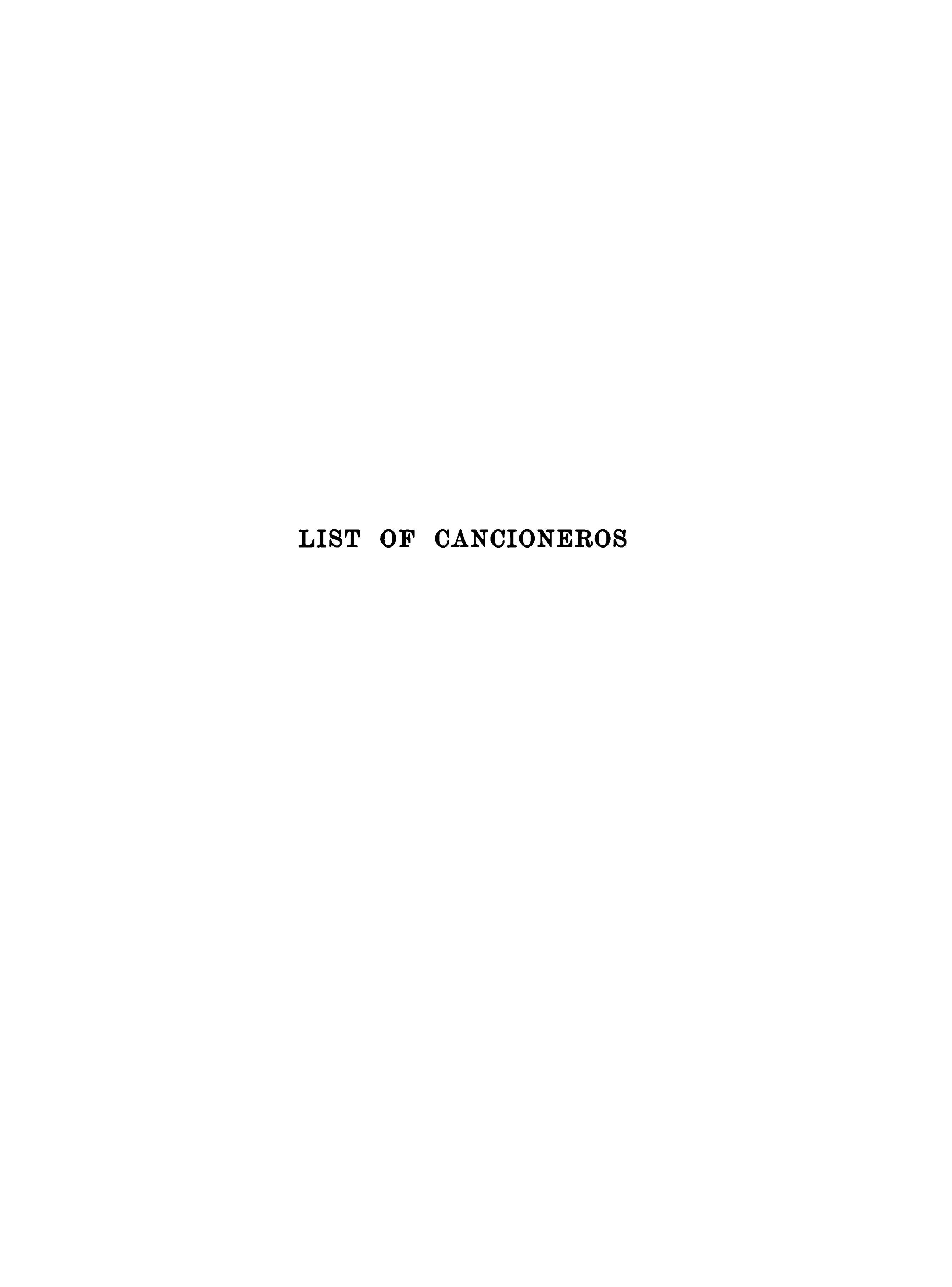
vos *pers. pron.* 2 *p. pl. absol.; nom.* 14, 25, 31, 597, 613, 617 etc., *acc.* 1363; *after prep.* 24, 27, 29, 177, 306, 604 etc., *you.*

vosso, a *poss. pron.* 2 *p. pl.* 4, 5, 26, 348, 470, 619, *your; subst.* 1423, *yours, your lover;* **por vosso** 16, *as your lover; with objective force,* 28, 852, *of, for you.*

vountade *f.* 1725, *wish, desire, intention.*

voz *f.* 524, 526, 529, *voice;* 574, *cry.*

yeu *Provençal pers. pron.,* 1 *sg.* 1038, *I.*



LIST OF CANCIONEROS

LIST OF CANCIONEROS[1]

AND OF OTHER DOCUMENTS AND WORKS FREQUENTLY QUOTED

A = MS. *Cancionero.* National Library of Paris, 586 (*Classem. de* 1860 : 226; *Anc. fonds* 7819).

Aguiló, Cançoner = Cançoner de les obretes en nostra lengua materna, mes divulgades durant los segles XIV, XV, XVI, recullit e ordenat per Marian Aguiló y Fuster. Barcelona: se ven en la libreria de Alvar Verdaguer . . . (1873).

Antología = Antología de poetas líricos castellanos desde la formación del idioma hasta nuestros días, ordenada por D. Marcelino Menéndez y Pelayo. Madrid 1890–1900. 10 vols.

Archiv = Archiv für das Studium der neueren Sprachen und Literaturen. Begründet von L. Herrig (1846). Herausgegeben von A. Brandl und A. Tobler.

Beiträge = Beiträge zur romanischen Philologie. Festgabe für Gustav Gröber . . . Halle a. S. Max Niemeyer 1899.

Berceo = Gonçalo de Berceo, works of, in Vol. LVII of the Biblioteca de Autores españoles.

Braga, Contos trad. = Contos tradicionaes do Povo portuguez, com um Estudo sobre a Novellistica geral e Notas comparativas. Porto 1883. 2 vols.

CB = El Cancionero de Juan Alfonso de Baena (siglo XV), ahora por primera vez dado á luz, con notas y comentarios. Madrid 1851.

CBurgos = Cancionero de Fernan Martinez de Burgos. Description, with several extracts, by D. Rafael Floranes, in Mondejar, Memorias del Rey Don Alonso el Noble (VIII), Madrid 1783. Apendices p. CXXXIV–CXL. See p. 177.

CCastañeda = Un Cancionero del siglo XV, con varias poesias inéditas. Formerly in the library of the Counts of Oñate; now the property of the Countess of Castañeda. Description, with numerous extracts, by Don F. de Uhagon in Revista de Archivos, Bibliotecas y Museos, 1900, p. 321 seq.

[1] For the sake of convenience, I have adopted the abbreviations used by Mussafia in his article *Per la bibliografia*, etc.

CCB. = Il Canzoniere portoghese Colocci = Brancuti, pubblicato nelle parti che completano il codice Vaticano 4803, da Enrico Molteni. Halle a/S. Max Niemeyer editore. 1880.

CGen. = Cancionero General de Hernando del Castillo, segun la edición de 1511, con un apéndice de lo añadido en las de 1527, 1540 y 1557. Publícalo la Sociedad de bibliófilos españoles. Madrid 1882. 2 vols.

CGomez Manrique = Cancionero de Gomez Manrique. Publícale con algunas notas D. Antonio Paz y Melia. Madrid 1885. 2 vols.

Choix = Choix des Poésies originaires des Troubadours, par M. Raynouard. Paris 1818. 5 vols.

CM. = Cantigas de Santa María, de Don Alfonso el Sabio. Las publica la Real Academia Española. Madrid 1889. 3 vols.

CMontoro = Cancionero de Antón de Montoro (El Ropero de Córdoba), Poeta del Siglo XV. Reunido, ordenado y anotado por Don Emilio Cotarelo y Mori. Madrid 1900.

CMus. = Cancionero Musical de los siglos XV y XVI, transcrito y comentado por Francisco Asenjo Barbieri. Madrid [1890].

CRes. = Cancioneiro Geral. Altportugiesische Liedersammlung des Edeln Garcia de Resende. Neu herausgegeben von E. H. von Kausler. Stuttgart 1846–1852. 3 vols.

Cronicas = Cronicas de los Reyes de Castilla, in Vols. LXVI, LXVIII and LXX of the Biblioteca de Autores españoles.

Don Pedro Primero, Vol. LXVI.
Don Enrique Segundo, Vol. LXVIII.
Don Juan Primero, ibid.
Don Enrique Tercero, ibid.
Don Juan Segundo, ibid.

Cronica de Pero Niño = Cronica de Don Pedro Niño, Conde de Buelna, por Gutierre Diez de Games, su Alferez. La publica Don Eugenio de Llaguno Amirola. En Madrid 1782.

Crón. troy. = Crónica troyana. Códice gallego del siglo XIV de la Biblioteca Nacional de Madrid . . . con apuntes gramaticales y vocabulario por D. Manuel R. Rodriguez. Publícalo . . . Andrés Martínez Salazar. La Coruña. MDCCCC. 2 vols.

CSt. = Cancionero de Lope de Stúniga, códice del siglo XV. Ahora por vez primera publicado. Madrid 1872.

CV. = Il Canzoniere portoghese della Biblioteca vaticana, messo a stampa da Ernesto Monaci. Halle a/S. Max Niemeyer editore. 1875.

CZarag. = El Cancionero Catalán de la Universidad de Zaragoza. Exhumado y anotado por el Dr. D. Mariano Baselga y Ramirez. Zaragoza 1896.

Denis = Das Liederbuch des Königs Denis von Portugal. Zum ersten Mal vollständig herausgegeben und mit Einleitung, Anmerkungen und Glossar versehen von Henry R. Lang. Halle a/S. Max Niemeyer. 1894.

De nostrat. = De nostratibus medii aevi poetis qui primum lyrica Aquitaniae carmina imitati sint. Thesim . . . proponebat A. Jeanroy. Paris, Librairie Hachette 1889.

Duran, Rom. Gen. = Romancero General ó coleccion de romances castellanos anteriores al siglo XVIII, recogidos etc. por Don Agustin Duran. Madrid 1877–1882 (Vols. X and XVI of the Biblioteca de Autores españoles).

Ebeling, Auberee = Auberee. Altfranzösisches Fablel. Mit Einleitung und Anmerkungen herausgegeben von Georg Ebeling. Halle a/S. Max Niemeyer. 1895.

Elucid. = Elucidario das palavras, termos, e frases que em Portugal antiguamente se usarão . . . por Fr. Joaquim de Santa Rosa de Viterbo. Lisboa MDCCXCVIII–MDCCXCIX. 2 vols.

Falcão = Obras de Christóvão Falcão. Ediçãocrítica annotada por Augusto Epiphanio da Silva Dias. Porto 1893.

Floresta = Floresta de Rimas Antiguas Castellanas, ordenada por Don Juan Nicõlas Böhl de Faber. Hamburgo 1825. 3 vols.

Gallardo = Ensayo de una Biblioteca española de libros raros y curiosos, formado con los apuntamientos de Don Bartolomé José Gallardo. . . . Madrid 1863–1889. 4 vols.

Gil Vic. = Obras de Gil Vicente. Nova edição por J. V. Barreto Feio e T. G. Monteiro. Hamburgo 1834. 3 vols.

G. Paris, Manuel = Manuel d'ancien français. La littérature française au moyen-âge (xie–xive siècle). Paris 1888.

G. Paris, Origines = Les Origines de la poésie lyrique en France au moyen-âge. Par G. Paris. Paris 1892.

Graal = Historia dos cavalleiros da Mesa Redonda e da demanda do Santo Graal. Veröffentlicht von Karl vonReinhardstöttner. I. Band. Berlin 1887.

Grundriss = Grundriss der romanischen Philologie. Herausgegeben von G. Gröber. Strassburg 1888–1901.

Hardung, Rom. = Romanceiro portuguez. Coordinado . . . por V. E. Hardung. Leipzig 1877. 2 vols.

Homenaje = Homenaje a Menendez y Pelayo en el año vigésimo de su profesorado. Estudios de erudición española con un prólogo de D. Juan Valera. Madrid 1899. 2 vols.

I = Cancionero de Ixar. National Library of Madrid, Y 215 (formerly M 275). Description in Gallardo I, col. 578; Indices in Ticknor-Gayangos I, p. 566, and Ticknor-Julius II, p. 522.

Ineditos = Collecção de Ineditos de historia portuguesa, publicados de ordem da Academia Real de Sciencias de Lisboa. 1824. 5 vols.

Jahrbuch = Jahrbuch für romanische und englische Literatur. Herausg. von A. Ebert. Leipzig 1859-1873. 15 vols.

Juan Rodriguez = Obras de Juan Rodriguez de la Cámara (ó del Padrón). Publícalas la Sociedad de Bibliófilos españoles. Madrid 1884.

Juan Ruiz = Libro de Cantares de Joan Roiz, Arçipreste de Fita, in Vol. LVII of the Biblioteca de Autores españoles.

L = Cancionero de San Roman (formerly de Gallardo). Library of Spanish Academy of History, 8-9-2. Index in Rios, Historia VI, p. 537.

Libre de Apoll. = Libre de Apollonio, in Vol. LVII of the Biblioteca de Autores españoles.

M = Cancionero of National Library of Madrid, M. 48. Description in Gallardo I col. 567. Edited in Cancionero de Lope de Stuñiga. See *CSt.*

M. de S. = Obras de D. Iñigo Lopez de Mendoza, Marqués de Santillana, compiladas . . . por D. José Amador de los Rios. Madrid 1852.

Meyer-Lübke = Grammatik der Romanischen Sprachen von Wilhelm Meyer-Lübke. 4 Bde. Leipzig 1890–1902.

MG. = Gedichte der Troubadours. . . . Herausgegeben von C. A. F. Mahn. Berlin 1856–1873.

Miscellanea = Miscellanea di Filologia e Linguistica in memoria di Napoleone Caix e Ugo Angelo Canello. Firenze 1886.

Mussafia = Per la bibliografia dei Cancioneros spagnuoli. Appunti di Adolfo Mussafia (Denkschriften der K. Akademie der Wissenschaften in Wien. Philos.-Hist. Classe, Bd. XLVII).

MW. = Die Werke des Troubadours. Herausgegeben von C. A. F. Mahn. Berlin 1846–1885. 2 vols.

N = Cancionero of British Museum Add. 10431. Description, with publication of all the unedited parts, by H. A. Rennert in Romanische Forschungen X p. 1–176.

Neilson, Court of Love = The Origins and Sources of the Court of Love. By William Allan Neilson. Boston 1899 (vol. VI of Harvard Studies and Notes in Philology and Literature).

Nieva = Colección de poesias de un Cancionero inédito del siglo XV existente en la biblioteca de S. M. El Rey D. Alfonso XII. Con . . . notas y apéndice por A. Perez Gómez Nieva. Madrid 1884. See X^1.

O = Cancionero de Baena. National Library of Paris, 585. See CB.

Origines = Les origines de la poésie lyrique en France au moyen-âge. Études de littérature française et comparée . . . par A. Jeanroy. Paris 1889.

PCid = Poema del Cid. Nueva edición por Ramón Menéndez Pidal. Madrid 1898.

Petit de Julleville, Histoire = Histoire de la Langue et de la Littérature française des Origines à 1900, publiée sous la direction de L. Petit de Julleville. Armand Colin. Paris 1896–1899.

PMH. = Portugaliae Monumenta historica a saeculo octavo post Christum usque ad quintum decimum jussu Academiae Scientiarum Olisiponensis. Olisipone MDCCCLVI–MDCCCLXXXI (LC = Leges et Consuetudines; Script. = Scriptores; Inquis. = Inquisitiones).

Primavera = Primavera y Flor de Romances . . . publicada por F. J. Wolf y C. Hofmann. Berlin 1856.

Puymaigre, La cour = La cour littéraire de Don Juan II, Roi de Castille, par Le C[te] de Puymaigre. Paris 1873.

R = Cancionero della Casanatense. Biblioteca Casanatense in Rome, 1098 (formerly A. II. 29). Description by E. Teza in the Atti del R. Istituto Veneto, vol. LVIII, 2[a] p. Like M and V, R contains Castilian poems written at the Court of Alphonse V of Naples.

Rennert, Macias = Macias, o namorado. A Galician trobador. By Hugo Albert Rennert, Ph.D. Privately printed. Philadelphia 1900.

Revista crítica = Revista crítica de historia y literatura españolas, portuguesas é hispano-americanas. Madrid 1885- .

Revista lusit. = Revista lusitana. Archivo de estudos philologicos e ethnologicos relativos a Portugal. Dirigido por J. Leite de Vasconcellos. Porto 1887- .

RG.[4] = Grammatik der romanischen Sprachen. Von Friedrich Diez. Vierte Auflage. Bonn 1876.

Rios, Historia = Historia critica de la Literatura española, por Don José Amador de los Rios. Madrid 1861–1865.

Romania = Romania. Recueil trimestriel . . . publié par P. Meyer et G. Paris. Paris 1872- .

Roman. Forsch. = Romanische Forschungen. Organ für romanische Sprachen und Mittellatein. Herausgegeben von Karl Vollmöller. Erlangen 1883- .

S = MS. *Cancionero* of the fifteenth century, in the Library of D. Pedro Salvá in Valencia. Description, in Rios, *Historia* VI 552, and in Salvá y Mallen, Catálogo de la biblioteca de Salvá. Valencia 1872, I p. 91.

Sá de Mir. = Poesias de F. de Sá de Miranda, publicadas por Carolina Michaëlis de Vasconcellos. Halle, Max Niemeyer 1885.

Sanchez, Poesias castell. = Colleccion de poesias castellanas anteriores al siglo XV, ilustrada con notas por D. Tomas Antonio Sanchez. Madrid 1779–1790.

Siete Partidas = Las Siete Partidas del Sabio Rey D. Alonso el Nono . . . Publicalas el Dr. D. Joseph Berné y Català. . . . En Valencia 1758.

Studien = Studien zur Geschichte der spanischen und portugiesischen Nationalliteratur. Von F. Wolf. Berlin 1859.

T = Cancionero d'Herberay. British Museum Add. 33382 (see Roman. Forsch. X p. 158). Description, with extracts, in Gallardo I col. 451.

T. e C. = Trovas e Cantares de um codice do XIV seculo . . . Por F. A. de Varnhagen. Madrid 1849.

Ticknor-Julius = Geschichte der schönen Literatur in Spanien. Von Georg Ticknor. Deutsch mit Zusätzen herausgegeben von Nikolaus Heinrich Julius. Neue Ausgabe. Leipzig, F. A. Brockhaus, 1867. 2 vols.

U = Cancionero de Modena. Biblioteca estense of Modena, XI. B. 10. Description, with extracts, by Vollmöller in Rom. Forsch. X p. 449. The relations of U and T are studied by Mrs. C. M. de Vasconcellos in Roman. Forsch. XI p. 201.

V = Codex of the St. Marcus Library of Venice; Suppl. Gall. XXV. Description, with extracts, by Mussafia in Sitzungsberichte der K. Akad. d. Wissensch. LIV (1866).

Valladares, Dicc. = Diccionario Gallego-Castellano por D. Marcial Valladares Nuñez. Santiago 1884.

VB. = Vermischte Beiträge zur französischen Grammatik. . . . Von Adolf Tobler. Leipzig 1886–1899. 3 vols.

Wiener Festschrift = Festschrift zum VIII. allgemeinen Deutschen Neuphilologentage in Wien, Pfingsten 1898. . . . Herausgegeben von J. Schipper, Wien und Leipzig 1898.

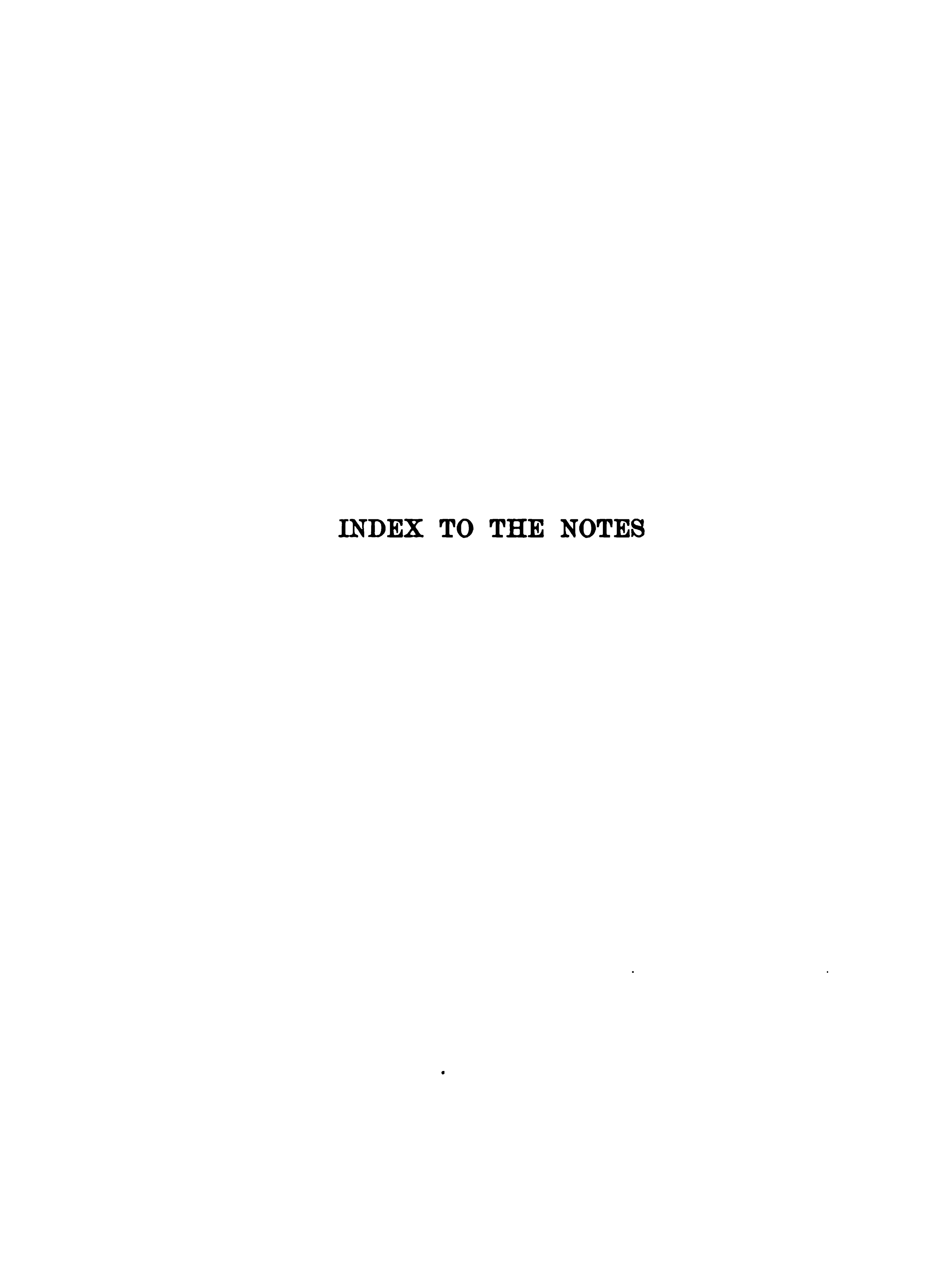
X^1 = MS. Cancionero of the fifteenth century, in the Biblioteca Patrimonial or Royal Library at Madrid. Formerly its signature was VII–A–3; at present it is 2–F–5 (i. e. MS. room, no. 2, stand F, board 5). Index in *CB.* p. LXXXVI (Cancionero no. 1) and in Ticknor-Julius II p. 526. Parts of it have been edited, in a very unsatisfactory manner, by Perez Gomez Nieva. See *Nieva.*

X^2 = MS. Cancionero of the sixteenth century, in the Biblioteca Patrimonial or Royal Library at Madrid. Its former signature was VII, D, 4; its present is, like that of X^1, 2-F-5, though it is a MS. quite distinct from X^1 (cf. Mussafia p. 2 and 24). Description in *CB.* p. LXXXVII (Canc. no. 2), Ticknor-Julius II p. 525.

X^3 = MS. Cancionero of the fifteenth century, containing the poetical works of the Marques de Santillana. In the Biblioteca Patrimonial, or Royal Library at Madrid. Signature VII, Y, 4, formerly 1114. Description and Index in Rios' edition of M. de S., p. CLIX–CLXI.

Z = MS. *Cancionero* British Museum, Egerton 939. Description in Gayangos, Catalogue of Span. MSS. in the British Museum, I p. 11.

Zeitsch. f. r. Ph. = Zeitschrift für romanische Philologie. Herausgegeben von G. Gröber. Halle 1878– .



INDEX TO THE NOTES

INDEX TO THE NOTES

